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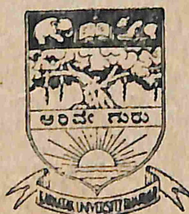
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1976

SUMMARIES OF PAPERS

Editors

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PREFACE

We have pleasure in placing in the hands of the learned members of the All India Oriental Conference, this collection of summaries of papers presented for the 28th Session of the Oriental Conference being held in Dharwar under the auspices of the Karnatak University. We, however, submit that this volume had to be got printed subject to various limitations of resources and time.

In our anxiety to bring out the collection in time, we had, though reluctantly, to take liberty with some of the summaries and prune them to suit our limitations. We crave the indulgence of the scholars, whose summaries we had to touch upon. Due to limitation of time again, we could not print the summaries, received after a particular date, inspite of our sincere desire to do so. We had to satisfy ourselves by mentioning the titles of such summaries. Even this could not be done in respect of the summaries which were received here too late.

This Collection is printed under stress and strain in too short a time, and inspite of our best efforts, some printing errors have escaped our notice. We are sure, the discerning scholars appreciate our difficulties and excuse us for all the lapses.

We place here on record, our sincere thanks to Shri Mallikarjun Paraddi, M. A., Lecturer in the Department of Sanskrit, and V. B. Joshi, M. A., and Shri Virabhadrasvmi, M. A., Research Fellows in the same Department, for their unstinted co-operation in bringing out this Volume.

Our best thanks are also due to Shri Manvachar, Asst. Director, Karnatak University Press, and his enthusiastic staff, who have spared no pains in printing this Volume in record time.

Dharwar
9.11.1976

EDITORS

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VEDIC SECTION

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THE VEDIC SOMA (PLANT AND JUICE) A REAPPRAISAL

Dr. V. G. Rahurkar, Poona

A number of attempts have been made for the last two hundred years to identify the Vedic Soma-Plant. But still the problem has remained undecided. The paper gives a brief survey of these researches in the introductory part. It also introduces two recent theories of Dr. Wasson and Prof. B. G. L. Swamy. Wasson says that the Soma was the Fly-agaric *(Amanita muscaria)*, a mushroom. Swamy comes to the conclusion that the Ṛgvedic Soma was prepared from *Cannabis Sativas* i. e. Bhānga.

The paper discusses these theories and some other theories supporting or refuting them and discusses the nature of the Soma Plant and juice on the basis of the Vedic evidence in general and the Ṛgvedic evidence in particular to prove that the cup of Vedic Soma was one 'that cheered but did not inebriate'.

I-2

THE TAITTIRĪYA TEXT-TRADITION A STUDY OF VERSE-REPETITIONS

C. G. Kashikar, Pune

The Taittirīya recension of the Kṛṣṇa Yajurveda consists of the Saṁhitā, Brāhmaṇa, and Āraṇyaka. The compilation of the entire recension cannot be said to have taken place at one time. Attempts have already been made to trace the original constituents and later additions of that recension on ritualistic and linguistic grounds.

The text of this recension is traditionally characterised by two devices, namely, the anuṣaṅgapāṭha and the pratīkapāṭha employed obviously with a view to minimising the extent of the text. Weber in his edition of the Taittirīya Saṁhitā pointed out the method of pratīkapāṭha,

and observed that the rule of pratīkapāṭha substituting the sakalapāṭha occured earlier was violated at many places. Keith in the introduction to his translation of the Taittirīya Saṁhitā remarked that the exceptions to the rule of pratīkapāṭha must be regarded as mere accidents of the tradition.

A ritualistic study of the verse-repetitions in the Taittirīya texts has been made in the present paper, and it has been concluded that

i) The exceptions to the rule of the pratīkapāṭha cannot be looked upon as mere accidents of the tradition,

ii) They provide us with a clue to fix the comparative chronology of the various portions of the Taittirīya Saṁhitā and Brāhmaṇa,

iii) The conclusions thus arrived at are fully in agreement with those already drawn on other grounds,

iv) The order of some of the original portions of the Taittirīya Saṁhitā may have remained without a fixed order for some time, and

v) The entire Taittirīya Āraṇyaka was compiled at a much later date.

I-3

MORE ON THE ṚGVEDA-SAṂHITĀ-"PALIMPSEST" CLARIFICATIONS AND NEW LIGHT

Rev. Dr. A. Esteller, S. J., Bombay

At the last session of the A. I. O. C. the presidential address of the Vedic Section was made up of a would-be criticism of this writer's text-critical approach to the Ṛgveda-Saṃhitā, which latter proves to be a Saṃhitā-kāra's (SK's) "Palimpsest". This paper is a detailed refutation of that negative appraisal, following the critic's own choice of texts. The *first part* gives : (*A*) : *General clarifications* of the fundamental principles involved (showing how the critic is mistaken - and basically-logically admits the approach that he attacks); and (*B*) : *A detailed scrutiny of the text-reconstructions* objected to : Ṛgv. II, 1, 16; VI, 4, 8 (+III, 28, 4-26, 6), VII, 1, 20+25, etc.; X, 21, 5; II. 19, 2 and so on (cf. Proceedings). The criticisms are shown to be misplaced, and new light is thrown on the texts concerned, with further progress in their reconstruction. The *second part*

points out the *new text-critical discoveries* made by this writer : the great extent and value of *haplology;* the exact (and important) *prosodical value of word-final syllables* (and compound-junctions) for the Ṛgvedic-rhythm; the use of *affix-doublets;* the *SK's pseudo-"pairing"* of his mis-corrections (ā *la* "pāvakà + chardìs"!); the value of *rhyme;* the wide extent of *archaic forms* (-āi-dative + "daivām", etc.): the *eroding* influence of traditional śruti-transmission...- and, last but *best,* the *essential prosodical value of accent* ! - *against all* the ideas prevalent on this subject in *East and West* ! - This last discovery is pivotal for the *confirmation* of the text-critical approach advocated here - critics notwithstanding ! - and *conclusively cracks the SK's "palimpsesting" code.* Thereby it definitively opens *the way to a new text-critical edition of the* ṛṣi-*kavis' own* Ṛgveda behind and *far beyond the SK's destorted* Saṃhitā - "Palimpsest" as represented by Max-Müller's edition (cf. Ṛgv I, 1, 1 + 2 !).- It is a philological *break-through* of great importance indeed !

I-4

SARASVATĪ'S ASSOCIATION WITH QUADRUPEDS & BIPEDS IN THE YAJURVEDA

Dr. Raghunath Airi, Jhajjar (Rohtak) Haryana

In the Yajurveda a number of quadrupeds and bipeds are associated with Sarasvatī. Sarasvati is said to be a milch cow. In the Sautrāmanī sacrifice the ram is often associated with Sarasvatī. The goddess is offered oblations of ram and sometimes of the Omentum of ram. Ewe is said as belonging to Sarasvatī where twenty one animals are tied to stakes being dedicated to different deities and deified objects in the Aśvamedha. Again in this sacrifice three types of she-goats - *Phalgu,* Lohitorṇī, Palakṣī and she-kids are said to be sacred to Sarasvatī.

In the paper an attempt has been made to offer an explanation as to why these particular animals came to be associated with the goddess Sarasvatī. It is well known that commentaters are tacit to offer any cue for such a tradition (which is preserved partially in some iconographical records of early midle age). Human-voiced Mainā owes her association with Sarasvatī to the fact that the goddess by that time would have started to web around her the concept of Vāgdevī. It was why the tip of the tongue (the human organ most vital for mugging and muttering speech) of the sacrificed horse was offered to Sarasvatī in the Aśvamedha.

I-5

VIJÑĀNA: A KIND OF DIVINATION-RITE IN THE VEDIC LITERATURE

Ganesh Thite, Poona

The word Vijñāna means divination. In the Vedic literature there are many vijñāna - rites dscribed. The principal aim of these rites is to know something unknown or future. But in many vijñāna-rites there is an artificial effort for obtaining favourable indication. So the vijñāna-rites sometimes take the nature of a coercive magic. Moreover there are ludic and agonistic elements in the vijñāna-rites. Thus people must be taking pleasure in performing them as in games. Similarly at the time of battle the priests of both the sides try to get a favourable answer by means of vijñāna-rites. So there is a competition of performing more effective vijñāna -rite between the priests of both the sides.

I-6

NON - BHARATAN SENTIMENTS IN THE FAMILY MAṆḌALAS OF THE ṚV.

Pramodranjan Ray, Bhuvaneshwar

The text of N.Ś originally spoke only of eight *rasas* such as (Śṛṅgāra, Hāsya, Karuṇa, Raudra, Vīra, Bhayānaka, Bībhatsa and Adbhuta) having eight sthāyī bhāvas. But later poeticians accepted such other sentiments like sneha, vātsalya and bhakti.

Ṛgveda, primarily being sung to the Gods, naturally is to contain the feelings of the poet towards the Gods, which may take different turns like sneha, vātsalya and bhakti. As these relate to the primary emotions of the poet, the paper has tried to discuss these and has tried to find out how far these have been developed in the Family Maṇḍalas of the ṚV.

I-7

ON THE AUTHORSHIP OF THE BṚHADĀRAṆYAKA UPANIṢAD

V. P. Bhatt, Udaipur

The sage Yājñavalkya Vājasaneya has generally been regarded as the author of the Bṛhadāraṇyaka Upaniṣad (BĀU). But it should not be

forgotten that there has been other personalities also who have shared its authorship. Ajātaśatru, the king of Kāśī, Pravāhaṇa, the son of Jīvala, and a good number of other personalities who have substantially contributed to it, cannot and should not be ignored.

The present paper attempts to shed light on this significant point and tries to determine the share of each and every scholar, in the briefest possible manner.

I-8

ON DHĀYYĀ AND SĀMIDHENĪ

P. D. Navathe, Poona

The terms dhāyyā and sāmidhenì are constantly used in the context of Vedic ritual. The formation of dhāyyá is taught by Pāṇini in Aṣṭ. 3.1.129. The form sāmidhenì, which is not described by him, is obtained by invoking Vā. 10 to Aṣṭ 4.3.120. However, a comparison of the employment of dhāyyā and sāmidhenì in the ritual with their explanation offered by grammarians shows that there is a marked difference between ritual and grammar on these points. The nature of this difference is discussed in the present paper and an attempt is tentatively made to account for it.

I-9

SĀYAṆA BHĀṢYA ON CHHĀNDOGYA-UPANIṢAD

Prof. Gautam Patel, Ahmedabad

Recently two MSS. are traced by me, of the work of Sāyaṇa-Bhāṣya on Chhāndogya-Upaniṣad. MSS. 1 is deposited at Bhāndārkar Oriental Research Institute, Poona 4. MSS. 2 is at Oriental Research Institute, Mysore. MSS. 1 is complete while MSS. 2 is incomplete; it contains 5th and 6th chapters only.

MSS. 1 starts with the uniform manner of all other Sāyaṇabhāṣyas

verse 1 - vāgīśādyāḥ sumanasaḥ

verse 2 - yasya niḥśvasitam vedāḥ

verse 3 - tatkaṭākṣeṇa tadrūpaṁ

The verse 5 declares that this commentary was written after commenting on Ṛgveda, Yajurveda and Sāmaveda. The commentator desires to comment on the Upaniṣad in question by following the path of Śankarāchārya (Śrimacchankaramārgataḥ) and declares himself as Śankarapādopajīvin. The commentary at the very onset discusses in detail, with long Śāshtrārth certain problems of Brahmopāsanā, Pratīkopāsanā etc. He not only follows Vaiyāsikīnyāyamālā of Bharatamuni (Appx. 13th A. D.) but frequently quotes from it for not less than hundred times. The other important works referred to are Ṛgveda, Sāmaveda, Yajurveda, Tattirīya-samhita, Tāṇḍya-Śākhā of *Atharvaveda*, *Kaushitaki* Brāhmaṇa, Aitareya Āraṇyaka, Bṛhadāraṇyaka, Nirukta Nighaṇṭu, Manusmṛti, Gītā etc. Moreover Sāṁkhyas, Vaiśeṣika or Kaṇādas, Naiyāyikas, Paurāṇikas, Mahā-vaināṣikas etc. are either mentioned or refuted with various arguments.

The style of the MSS. is very simple and resembles more or less that of other Sāyaṇabhāṣyas. Frequent quotations from other works and internal references from Chhāndogya-Upanishad are in abundance. Various Nyāyas are used to clarify the matter. Numerous upamās or examples remind us of the style of Śankarāchārya.

The commentary sheds light on many vital points of philosophical interpretations. It dispels the darkness of our ignorance in the interpretation of the word Trayī which deserves special mentioning even in the summary: Trayīśabdaḥ ṛgyajuḥsāmākhyeṣu mantreṣu prayujyate.

This proves beyond doubt that Trayī does not mean three Vedas only but the three types of Mantras which are found even in all the four Vedas, Brāhmaṇas and Āraṇayakas and Upaniṣads. Trayī was never used in tradition to ignore or exclude *Atharvaveda*.

I-10

THE MOON IN THE VEDIC LITERATURE

Dr. Kum. G. V. Davane, Bombay

In this paper there is an attempt to collect together all possible details about the moon from the Vedic literature, to analyse them and then to study them critically.

(1) In the RV 'chandramāḥ' is the most common word for the moon. 'Chandra' as an adjective means 'bright', as a noun often 'gold'; but in some

cases the meaning can be construed in a better way by understanding it as 'the moon'. The RV refers to the phases of the moon, the regularity of her appearance, her nature as the measurer of time, the maker of seasons and prolonger of life. It also refers to her birth from the mind of the Cosmic Being, her companionship with the sun and dependence upon the light of the sun. The Chandra-Soma identity was just taking shape and was not yet fixed in the minds of the Ṛgvedic seers. RV I 84, 15 can be taken as hinting at the moon as an abode of the departed souls. (2) These ideas are further developed *in the other* Saṁhitās, which have also added some interesting details about the moon, Chandra-Soma identity being accepted now. The moon is looked upon as the eye of Prajāpati, Svāhā, Vrātya etc. The borrowal of her luster from the sun is expressed by saying that the Suṣumṇa ray of the sun becomes the moon, it being further identified with a Gandharva, the stars being the nymphs. The AV refers to the effect of the moon upon vegetation, fertility and medicinal herbs; while the Kāṭhaka Saṁhitā explains her waning as due to a curse of Prajāpati. The Maitrāyaṇī Saṁhitā identifies the moon with Vṛtra, while the Taittirīya Saṁhitā explains the spot on the moon as an offering made by the Earth into the Heaven. (3) Developing these notions further the Brāhmaṇas make their own additions, mostly from the sacrificial point of view. The waning of the moon is connected with the drinking of the nectar within her by the gods. The moon is now an abode of the departed souls. The black spot is looked upon as a hare. There is an interesting derivation of the word 'chandramāḥ in the Tai. Br. and the J. Br. (4) The Āraṇyakas and the Upaniṣads elucidate the ideas further, the moon as the abode of the departed souls being their most favourite topic. (5) Many of these ideas like the explanation of the waning of the moon, her being looked upon as the reservoir of nectar, fancies about the spot on her body, about the demon causing her eclipse etc. have their parallels in other mythologies also. (6) Many of the beautiful fancies of the classical Sanskrit poets can be traced to the Vedic literature.

I-11

INSTANCES OF DEVIATION OF BRĀHMAṆA SECTIONS FROM MANTRA SECTIONS OF THE MAITRĀYAṆĪ SAṀHITĀ

Dr. T. N. Dharmadhikari, Poona

Brāhmaṇa sections of the Maitrāyaṇī Saṁhitā generally follow the ritual traditions revealed by the related Mantra sections. But in few cases Brāhmaṇa - sections tend to show disregard to Mantra sections,

especially in cases of (i) the number of verses to be utilised and (ii) the verbal text of the Mantras.

E. g. (i) the Brāhmaṇa Dvābhyām Viṣyati (Mait S III. 1·6) utilises two verses for loosening the hide with dust, while the Mantra Section (Mait II. 7·5) collects only one verse viz. Vipājasā Pṛthunā..,. All other Schools of Yajurveda follow the tradition preserved by the Mantra Section of the Maitṣ. (ii) Maitṣ I. i. 5. reads a Mantra Urwantarikṣa Vīhi while the corresponding Brāhmaṇa Section enjoins to recite Urwantarikṣamanvemi.

The deviation of Brāhmaṇa from Mantra Section should be preferred to the emendation of Mantra - Section on the basis of Brāhmaṇa - Section.

I-12

MĀTṚDATTA'S TREATMENT OF SATYĀṢĀḌHA GṚHYA RITUAL OF UPANAYANA

Miss. Ranjana S. Karandikar, Poona

A comparative study of the Vedic Sacrificial rituals as laid down in the Brāhmaṇas, Śrauta-sūtras, their commentaries and prayogas belonging to any Vedic School, is helpful for an understanding of the history of religion. An attempt in this direction has been made by C. G. Kashikar (vide his paper "The obscure in the Vedic Sacrificial Rituals").

A similar attempt could profitably be made in respect of the domestic rituals. However, there is some difference between the sources of these two rituals (the Śrauta and the Gṛhya). The Śrauta-sūtras follow their own Mantra collections and the Brāhmaṇa-injuctions. In case of the Gṛhya-sūtras, the mantras, employed by them in their rituals are not all of them collected in the Saṁhitās. Some of them have come down in their tradition alone. There are some stray references to some of the domestic rites in Brāhmaṇas, but they do not serve as the basis of the Gṛhya ritual.

Like the Śrauta-sūtras, the Gṛhyasūtras also do not draw a clear and complete picture of a domestic rite. One has to seek the help of the commentaries. A commentary may sometime elucidate a point which, though presumed by the Sūtrakāra, is not clear in the whole of the Sūtra. It may also modify the statement in the sūtra by additions and alterations by introducing some new elements which entered into the school later after the Sūtrakāra.

The Upanayana section of the Sat.GS. with Mātṛdatta's commentary is examined from this view-point.

I-13

A NOTE ON THE HYMN II.4 OF THE ATHARVAVEDA

K. C. Acharya, Bhuvaneshwar

The discovery of the Paippalāda recension of the Atharvaveda in complete form through the palm-leaf mss. from Orissa has opened a new field of vast proportions in oriental research. The present paper deals with the hymn corresponding to II.11 of the Paippalāda Samhitā of this Veda. Two hemistichs of the latter said to be missing from the so-called Kashmirian Atharvaveda edited by L. C. Barret are here supplied from the authentic palm-leaf mss. of the Paippalāda Samhitā of Orissa. Simultaneously the paper attempts to interpret some difficult words of the hymn under study.

I-14

ON A VEDIC OBSERVATION FROM KĀTYĀYANA AND PATAÑJALI

Alekha Chandra Sarangi, Poona

Pāṇini has recorded at one place (6·4. 11) the form kṣaṭṭṛ, without a definite indication of the position of accent on it. Kātyāyana records it as being initially accented (Vt. 6 on 3-2-135). He further points out that in the Veda ('*Chandas*') it is in addition ('*ca*') accented in the final position (Vt. 7). Patañjali supplies the Vedic illustrations for the two types. The paper examines the Vedic data thus provided by the two grammarians.

I-15

A NEW INTERPRETATION OF THE WORD, 'LOKĀDI' IN THE KAṬHOPANIṢAD

Dr. V. V. Bhide, Poona

The Kaṭhopaniṣad is regarded as an important Upaniṣad, which gives the story of Nachiketas. When the God of death offered him three boons, he asked for three different things. In connection with the second boon the expression 'Lokādim agniṁ tam uvācha tasmai' occurs in the

Kaṭhopaniṣad. This paper attempts to introduce a new interpretation of the word 'Lokādi' in the light of sacrificial procedure.

As the true philosophy begins with the question about the existence of the soul, put by Nachiketas, it seems that philosophy in the strict sense of the term has not been dealt with in relation to the first two boons. With the second boon Nachiketas asked the knowledge of that sacrificial fire which leads the sacrificer to heaven. Thereupon the God of death instructed the fire together with some ritual details. Therefore the word ·Lokādi', occuring in this context should be interpreted in terms of sacrificial procedure. Practically all the commentators accepted the meaning of this word as, "beginning of the World". But in the context of the procedure of the piling up of the altar the words like *Loka*, *Loga*, losṭa, purīṣa are used in the Vedic Literature with the meaning "earth or clay". The rite of *agnichayana* also suggests that the actual fire is not to be piled up but the bricks made of earth or clay are to be arranged on the alter. Naturally the fire is first concealed in the earth that is later on carried to the alter. Hence in the light of this procedure the correct meaning of the expression in question would be "the God of death instructed him the knowledge of the fire *first concealed in the earth*".

I-16

THE CONTRIBUTION OF GANAPATI MUNI TO VEDIC STUDIES

Dr. G. Sriramamurthy, Arakapur

Kāvyakaṇtha Vāsiṣtha Gaṇapati Muni is essentially a man of Renaissance Movement in India. Like Sri Aurobindo he too believed that the foundations of free India must be Vedas and dedicated himself for the cause of Vedic Learning.

As he believed that Śankara and Sāyaṇa had gone wrong in interpreting the Veda, he tried to give a new interpretation of his own following an old tradition that came to a close in the age of Yāska. His approach to the Veda as exemplified in his Rigveda Bhāṣya Pīṭhikā and Ādivedasya Bhāṣyam, both existing in fragments anticipates Shri Aurobindo's mystic approach to the Veda. Kapali Sastry's Siddhānjanam too owes a heavy debt of gratitude to Gaṇapati Muni.

Gaṇapati Muni in addition to writing a commentary on Rigveda adds some four hundred new Riks as seen by his disciple Daivarāta and

himself at Padiaivdu. These were published under the title *Chando Darśana* by Bharateeya Vidya Bhavan, Bombay in 1969. His lucid commentary Anvaya Bhāṣya is a valuable addition to the Vedic lore.

Gaṇapati Muni did yet another service to the world of scholarship by identifying the mantras that could be used as astras like Brahmāstra in his copy of Ṛgveda. He also identified some mantras for curative purposes.

The greatest achievement, however, was his Bhāratacaritra-Parīkshā in which he shows that the Māhabhārata war had taken place in the Rigvedic period and identified the heroes and events of Mahābhārata with some of the seers and events of Ṛgveda.

Another remarkable achievement of his was in the realm of Vedic Gods. He maintains that there is but one God in the Veda and he is Indra. The other Gods and Goddesses are his vibhūtis. In his Aindriya Brahma Samhitā he expounds his concept of Indra as ultimate reality. In Indrattava Nirūpaṇam, Indreswarabheda Sūtramand many stōtras too he gives expression to his concept of Indra. Among other Gods, Gaṇapati is particularly notable because none before him had proved the Vedic origin of Gaṇapati. None in modern times had done so much for the Ṛgveda as Gaṇapati Muni. We owe a debt of gratitude to him for his discoveries as well as his amazing scholarship and insights.

I-17

THEORY OF PERSONIFICATION (PURUṢAVIDHATĀ) IN YĀSKA'S NIRUKTA

Dr. B. R. Shastri, Hyderabad

The literary technique of Personification has played a very significant role in the evolution of human religions and religious literatures in world history.

In Vedic literature too non-human beings, e. g., goods, plant kingdom, mountains, rivers, stones, abstract ideas and feelings are often conceived of as endowed with human attributes and functions.

The Theory of Personification (Puruṣavidhatā) as explained by Yāska in his Nirukta and its bearing on Vedic Religion and Literature are discussed in this paper.

I-18

PRACTICES WITH THE ROOTS OF PLANTS (MŪLAKARMANS OR MŪLAKRIYĀS)

Hukam Chand Patyal, Poona

An attempt is made in this paper to study the so-called 'practices with the roots of plants (mūlakarmans or kriyās) with reference to the Vedic sources. For the sake of comparison some non-Vedic sources are also taken into consideration.

These practices in the Ātharvanic tradition belong to the class called 'imprecations against demons, sorcerers, and enemies (ābhichārikāṇi and kṛtyāpratiharaṇāni)'. This class covers what is known as abhichāra and yātuvidyā (or rakṣovidyā), the terrible *(ghora)* aspect of AV. The term abhichāra is generic; in addition these terms are known kṛtyā 'spell', valaga 'secret spell', and mūla-karmans (or -kriyās), performances undertaken more drastically with tangible objects. The mūla-karmans are meant to destroy or ward off the enemies, sorcerers, and demons.

I-19

THE SVARITA SVARA IN THE ṚGVEDA

Nalini Ranjan Sharma, Gauhati

1. The Presence of *Svara* is a queer phenomenon in the Vedic language.

2. The word *Svara* is used in several senses. Four of them are important: vowles, udātta etc. Ṣaḍja etc. and Tāra etc.

3. The relation of vowels with udātta etc.: The former are *Dharmin* while the latter are *Dharma*. There is the relation of *Dharma* and *Dharmin* between the *Svaras* and the vowels. The *Svaras* Udātta etc. are different from mātrā and Pitch. The consonants do not play any part in respect of the *Svaras*.

4. Nature of Udātta, Anudātta and Svarita.

5. Other characteristic of Udātta, Anudātta and *Svarita* are Āyāma, Viśrambha and Ākṣepa of limbs respectively.

6. Classification of *Svaras*.

7. Classification of *Svarita Svara* : Dependent and Independent.

8. Kinds of Dependent *Svarita* : Tairovyañjana and Vaivṛtta.

9. Kinds of Independent *Svarita* : Abhinihita, Kṣaipra, Praśliṣṭa and Jātya.

10. Difference between Abhinihita, Kṣaipra and Praśliṣṭa *Svarita* on one hand and Jātya on the other.

a) While the first three are given rise to by a *Sandhi*, the Jātya is not.

b) While the first three are dissolved in the Padapāṭha, the Jātya is not.

11. *Kampasvara*.

12. Analysis and Pronunciation of a *Svarita Svara*.

13. The rule laid down by Pāṇini to indicate the Udātta and the Anudātta portions of a *Svarita* is embodied in the Sūtra.

14. The Pronunciation of a *Kampasvarita*.

15. Some Problems of Vedic *Svara*.

I-20

SYMBOLIC INTERPRETATION OF THE AŚVAMEDHA AND ITS MANTRAS"

Dr. V. S. Bhandari, Kolhapur

In the Aśvamedha sacrifice, at the time of 'Upasamveśanavidhi', there are a few mantras which contain a dialogue between Udgātṛ and the queens of the Sacrificer king. These mantras from the Vājasaneyī Saṃhitā, (23, 20-31) have been condemned by some scholars as barbaric and obscene. But as according to Brāhmaṇas, the Aśva is the representative of royal power and as there is the identity of Rāṣṭra with the Aśvamedha, it will be proper to give a symbolic interpretation to these mantras. 'Aśvamedha being the representative of the glory and royal power, it is prayed that the sacrificer king be raised up to that royal glory, over the mountain in the

form of Rāṣṭra. Let there be food and prosperity in the Rāṣṭra. As a farmer cleans grains in cool breeze, in the same manner there should be prosperity with welfare in the Rāṣṭra.' These mantras suggest cordial relations between the king and his subjects. Words; 'Śakuntikā' 'Yava' and 'Gabha' stand for 'Prajā'. 'Hariṇa' and 'Muṣṭi' are symbolic of the Rāṣṭra. Feeding and Prosperity of the Rāṣṭra depend on the grains produced by Prajā. The heaven and earth represent the parents, who help the king and his subjects, to climb the tree of royal glory. Royal glory passes from king to the subjects. Moreover, Aśva stands for a king of horse-like virility.

This symbolic interpretation will not only remove the charge of obscenity but will also throw light on the political and administrative aspect, as well as on the national spirit during the Vedic period.

I-21

THE MARRIAGE OF HEAVEN AND EARTH IN THE VEDIC RITUAL

Dr. Sadashiv Ambadas Dange, Bombay

The paper examines the motif of the separation of the "parents" (Earth and Heaven), and on the basis of the ritual references to the marriage of Heaven and Earth in the later texts, points out the indications to this effect in the Ṛgveda. Comparing the myth of separation and that of marriage as regards H and E, it traces the symbolism of marriage in rituals; and shows that the marriage of H and E was enacted for the gain of rains and prosperity. It also tries, this way, to solve the riddle of "menā of Vṛṣaṇaśva.

I-22

A NOTE ON THE DIVINE WEAPON VAJRA

Dr. Biswanth Mukhopadhyay, Burdwan

The study of the Ṛgveda reveals that almost all the Vedic gods are equipped with some sort of weapons. The Vajra was most powerful weapon among them. But we do not know exactly what type of weapon was meant by Vajra, or how and of what ingredients it was made. The general assumption about the identity of Vajra is that it was thunderbolt.

In this short paper we are trying to discuss the exact nature of the Vajra, mainly on the basis of the Ṛgvedic evidence.

After a careful study of the weapon the following conclusions have been arrived at :

a) The deadliest weapon of different ages was known as Vajra to the Āryans.

b) The god Indra was its principal bearer.

c) It was exclusively considered as a divine weapon, never used by any man unlike other weapons, and hence it was identified in the later phase of the development of Indra-mythology with the thunderbolt.

I-23

THE ṚBHUS OF THE ṚGVEDA

Umarani Chakravarty, Shillong

Ṛbhu, Vibhvā and Vāja - the three brothers have been lauded in the eleven Sūktas of the Ṛgveda. They have been glorified and worshipped as divine beings for their five-fold activities, which are - they made their old and worn out parents young, gave life to the cow of Bṛhaspati, made two horses for Indra, a chariot for Aśvins and four *chamasas* out of the one *chamasa* made by Tvaṣṭā, the artificer of the gods. These three brothers have been identified with the sunshine also.

This paper seeks to establish that these three brothers were human beings. Their wonderful and glorious achievements have raised them to the status of immortal beings. It also seeks to find out the ground which lies behind the identification of the Ṛbhus with the sunshine.

In conclusion the opinions on the Ṛbhus expressed by the scholars of past and present hailing from east and west have been stated in a nutshell.

I-24

BHAṬṬABHĀSKARAMIŚRA ON 'SĀVIṢAT' (T. S. I. 7. 7.)

Sebastian J. Carri, Poona

Brahmadatta Jignāsu has said in his Vivaraṇa, giving the derivation of the verb form sāviṣat (V. S. IX. 5), that Bhaṭṭabhāskara 'betrays his

ignorance of the derivation of the subjunctive verb forms'. The purpose of this paper is to see if this accusation is justified or not. Hence, Bhaṭṭabhāskara's treatment of the same word (T. S. I. 7. 7.) is studied. It is found that the two commentators derive the form from two different roots. Besides, it appears that Brahmadatta Jignāsu's censure in this context is rather hasty and inopportune, since there are other famous grammarians like Haradatta and the Nyāsakāra who have derived tāriṣat and so on essentially in the same manner. The root is 'guṇated' first and then lengthened. Bhaṭṭabhāskara gives a second derivation of the form sāviṣat in the more acceptable way according to the operation of the 'vṛddhi'.

I-25

DEFINITION OF UPASARGAS IN YĀSKA

Dr. Mahavir, Delhi

Yāska in his Nirukta records two opinions regarding the semantical contribution of the upasargas. According to Śākaṭāyana the upasargas, if taken apart from nāma (nominals) and ākhyāta (verbals) do not convey any sense. They are denotatives of the additional sense brought by them to that of nāma and ākhyāta. Contrarily Gārgya holds (and Yāska is also in agreement with him) that upasargas are endowed with their various independent senses. The present article elaborately deals with these two views from modern linguistic point of view.

The article ultimately establishes that Śākaṭāyana's view is based on the pragmatic aspect of the language and that of Gārgya and Yāska on the aspect of semantical theory of the language which Yāska had to propound. Śākaṭāyana holds the upasargas isolatedly and independently and evaluates their meaningfullness while Yāska views the upasargas in their particular context. Yāska's view is concerned to pioneer a linguistic theory which could explain the language in its totality from semantical point of view.

The paper also traces the meaning of the term vikaraṇa used in this context. It is established that vikaraṇa means viśiṣṭīkaraṇa -specialization (of sense).

The paper also criticizes some old and modern commentators wherever necessary in this regard.

I-26

THE ETYMOLOGY OF VIṢṆUSAHASRANĀMA IN THE ŚATAPATHA BRĀHMAṆA

Dr. D. B. Kshirsagar, Jodhpur

While presenting the etymologies of the 59 names of Viṣṇusahasranāma as found in the Ś. Br., it may be noted that though, in the way of discussion, passing references to a few of these etymologies have been made else where, a careful and an independent etymological study of the Sahasranāma is yet to be attemped and thus the originality of this paper lies in the fact that it takes into consideration the available etymologies in the Ś. Br., which otherwise would remain untouched.

Among the peculiarities of these the mention of Agni as Acyuta, Āditya as the taking away the light of stars, Amṛta as something to be placed in the flames of Agni which in result confers Immortality, a study of interpreting the letter 'Da' in three ways, the Dharm being parallel to Satya, the two-fold expression of the meaning of Netā, puṇya as understandable as opposed to Pāpa, Prabhū (a name of sacrifice) forming the term Prabhūta(ample), Vāgmiés connexion with Agni and the unity of Vāmana and Viṣṇu may be said to be of note-worthy character.

I-27

SĀYAṆĀCHĀRYA'S HISTORICITY DATE - LIFE AND WORKS OF SĀYAṆA

M. R. Veerabhadraswamy, Dharwar

Sāyaṇāchārya occupies a unique place in the history of Sanskrit literature. This great man of affairs was at the same time a great man of letters - a very rare combination even among the ancients. Sāyaṇa was born in a learned South Indian Brāhmaṇa family. His elder brother Mādhavāchārya known to the world as 'Vidyāraṇya' also was a great Vedic Scholar. He was looked upon as the incarnation of Sarasvati.

Sāyaṇa held high position as the minister of four Vijayanagara kings namely, Bukka I, Kampaṇa, Sangama II and Harihara II. The above fact is corroborated by literary and inscriptional evidences also. Sāyaṇa lived a happy home life is evident in the verses that speek of his taste for art and

literature, and his homely vocation of tending the cow and performing other rites. Sāyaṇa had three sons by name Kampaṇa, Māyaṇa and Singaṇa.

Prof. S. Shrikantayya opines that the name Sāyaṇa was perhaps the family or surname of the house. But this seems to be improbable, as Mādhava clearly says that he had a brother by name Sāyaṇa and gives the details of his parentage.

Some Scholars opine that Mādhava and Sāyaṇa are names of one and the same individuality. But when we have clear epigraphical, inscriptional and literary evidences to prove that they are brothers, it may be wrong to say that both are one and the same personality.

Among his works the Vedic Commentries stand supreme. Sāyaṇa's Commentary is the guiding lamp to effect our first entrance into the fortress of vedic language and vedic religion. Sāyaṇa's commentary attempts to preserve the traditional interpretation current in his times. We cannot properly imagine what the condition of vedic scholarship would have been today without the 'Vedārtha Prakāśa' of Sāyaṇa. His minor works include Sudhānidhis and Dhātuvṛtti.

The vedic commentaries are named after Mādhava as 'Mādhavīya' as token of gratitude and Love for his elder brother. All the Vedic commentaris are accepted to be from the pen of Sāyana, except that of the Atharvaveda, which is yet to be proved.

Prof. Aufrecht has recorded that Sāyana died in 1387 A. D.

I-28

'SOME NEW LIGHT ON THE CONCEPT OF AKṢADHUR IN THE SANSKRIT LITERATURE'

H. G. Ranade, Poona

The word 'akṣadhur' occuring especially in the Vedic ritualistic Literature has been wrongly understood as the axle-pole, axle-end, hole (at the end) of the axle, the pin therein etc., both in the various translations of the Śrautasūtras as well as in the extant Sanskrit lexicons including the Dictionary of Skt on Hist. Principles published in recent months by the Deccan College, Poona.

None of the above meanings can be accepted for the said word and a fresh study of the entire material pertaining to it will make it clear that it

means the hub or that part of the axle (of a cart) which comes in contact with the nave of the wheel revolving around it. It has its parallel in the 'Santāpa' burning part in the Śatapatha Brāhmaṇa and 'dhur' in the later literature got the meaning as 'yoke' from 'yugadhur' by transfer of meaning.

I-29

TRADE AND COMMERCE IN THE VEDIC AGE

Dr. Amulya Kumar Bhattacharjee, Gauhati

Vedic people, living neither a savage nor a nomadic life and pioneering themselves in agriculture and dairy farming, evidently follow variegated vocations including trade and commerce. There can hardly be any doubt regarding their acquaintance with the bussiness of purchase and sale. A merchant or vaṇij and the guildsman or a śreṣṭhin, and vāṇija, a merchant inheriting the profession are also mentioned. Bartering seems to play a dominant role in a vedic market, although a definite system of currency also exists side by side. Bargaining is a regular feature. It perhaps already reaches its zenith in those days of hoariness. Usury is also a flourishing business. Maritime trade is not altogether unknown either.

I-30

SOME ATHARVAVEDIC NAMES OF A COW

Dr. H. G. Narahari, Poona

The Atharvaveda abounds in epithets for different types of bulls, cows and calves. Some of them are special to this Veda and not known in the rest of Vedic literature. The present paper discusses the etymology of a few of these epithets culled from the Sūtra literature of this Veda.

I-31

ATYATIṢṬHAT DAŚĀNGULAM

Tirumala Ramachandra, Hydrabad

This is the fourth Pāda of the first Ṛk of Purusha Sukte the prayer based on sacifice.

Swami Ranganatha Brahmatantra Parakala Mahadesika of Parakala Mutt has commented that Daśāngulam is an Upalakśaṇa Symbol for the region of the heart. God resides in the lotus of the heart of all. He is the infinite and immenent. The Anguṣṭha matra pususha resides and guids each of us from the lotus of the heart. He explains Nārāyanasūkta and confirms that Ṣṛti and Smṛti can be correlated by the divine enveloping the universe.

Swamy Dayananda says that Puruṣa - Purisaya resides in the heart of all and he is identified with the heart of the universe. Angula symbolises all the entities of the universe. We should treat, according to Dayananda all things equivalent to God or God has all the things as His Śarira.

The unit of ten fingers is not explained fully and clearly by any one of the cited commentators.

English meaning of Angle is a "Corner". During the Middle ages corner meant a nook; and candide points; the french word cognate to angle is Angulam. My brother in law Pandita Ratna Shri P. Gundacharya of Shorapur quoted that Nirukta speaks of Angula as a direction - Disa. So Angula of Daśāngulam is not a unit of measurement, but the Disa., God envelopes the universe in all the ten directions (Aṣta Diśas and ūrdhwa and Adhaar).

I-32

CONCEPT OF 'SWARLOKA' IN THE ṚGVEDA

Dr. G. V. Kulkarni, Kolhapur

The Paper attempts to show that 'Swarloka' as referred to in the Soma Hymn (RV. 9-113) or 'Paramam Padam' as referred to in the Viṣṇu Hymn (RV. 1-154) is different from the 'Swargaloka' as referred to in Purāṇas and it is the State of Liberation, or Highest bliss eternal, rather than a particular world as Heaven.

I-33

THE UPANIṢADIC LITERATURE - A CRITIQUE

Karunasindhu Das, Howrah

The Upaniṣads in spite of their philosophical overtone are fine pieces of literary merits in prose or verse. But restraint of fanciful emotion and

affluence of thought-provoking imagination lie behind the texts to testify to their philosophical and poetical wealth so essential for a worthy literary production.

The Upaniṣads in verse display a variety of metres ably handled therein. Perfect rhythm and rhyme is not uncommon in this literature. The Upaniṣads are characterisəd by a rich treasure of figures of speech and sense.

The philosophers in the Upaniṣads are poets of noble vision and sophisticated artistry. Moreover, they are revolutionaries to put forward a higher cultural asset for the uplift of humanity

I–34

VAIDIC VIṢṆU AND THE MEANING OF AN ABSCURE RICHA

Prof. Ashok Vatkar, Kolhapur

The views of Śākapuni, Aurṇanābha on Vadic Viṣṇu are given in first part of the article. The meaning of the word Śipiviṣṭa is discussed and concluded in the next paragraph, in which the views of Mr. Tilak, Dr. Dandekar and the various references from oldest Sanskrit books are quoted.

Then the other word Vāmana is discussed. The new meaning of this word is concluded and its relation to the first word Śipiviṣṭa is shown, by which a new characteristic of the Vadic Viṣṇu is revealed.

One ṛcha from the Ṛgveda No. 1.155.6 is obscure in meaning. It is shown that the traditional meaning given by Sāyaṇa is unacceptable and the new meaning of this ṛcha, in the light of Śipiviṣṭa and Vāmana is given.

In the last paragraph it is shown that the Vedic Viṣṇu is an Aryan deity.

I–35

A LOST (!) FUNERAL CUSTOM FROM THE ṚGVEDA

Dr. Smt. Sindhu S. Dange, Bombay

The paper examines the hymn X. 135 from the Ṛgveda, and focusses attention on such words as anudeyī, ratha and nau. Examining the interpretations of earlier scholars, the paper tries to refute the allegorical

explanation of Geldner and others; it also sets aside the suggestion of the hymn being an earlier version of the Nachiketa legend. It tries to suggest that the relevent portion of the hymn is the social motif of the funeral of a boy. It points out that the Vedic texts mention the funeral customs of the adults; but about that of children it is not quite clear. It notes that Canoe-burial was a widely custom; and the Ṛgveda, in this hymn, alludes to it. It also shows that kumāra (in the hymn) denotes a boy below the age of five; and that for such boys boat-burial was practised.

I-36

PECULIARITIES OF COMPOUNDS IN THE ATHARVAVEDA

Yajan Veer, Chandigarh

Generally in the Atharvaveda names, attributives, verbs and indeclinables have the power of entering into combination with one another. Compound words have the power to express various relationships subsisting between them, and the last word takes the case termination.

In the Atharvaveda we do not find long compounds consisting of more than three words. Most of the compounds found in the Atharvaveda content two members, e. g., Pūrvakāmakṛtvane (AV. VII. 116. 1) etc.

The language of the Atharvaveda has got twelve examples of Devatā-dvandva compounds, which take dual number, and generally both of the members retain their original account, e. g.,

mitrā-varuṇā (AV. III. 4. 4),
àgnā-vìṣṇū (AV. VII. 29. 1).

In the Atharvaṇic compounds the *r* of the first member *dur* is elided; ū is substituted for *u* and the first dental word of the last member is converted into lingual, e. g.,

dur + dāśa > dūḍāśe (AV. I. 13. 1).

According to Macdonell, L. Renou, and Wackernagel, *Sam* is changed into *Sa* in the first member of some Atharvaṇic compounds, e. g.,

Sa-vāsìn (AV. II. 29. 6),
Sa-patnī (AV. III. 18. 4).

In some instances of adverbial and possessive compounds of the Atharvaveda, *Saha* is converted into *Sa* in the first member of the

compound, e. g., Sa-gaṇāḥ (AV. VII. 82. 3), Sā-ṅgāḥ (AV. XVIII. 4. 64), but this type of usages are not frequent in the AtharvaVeda.

Regarding the Iterative compound of the Atharvaveda, it is to say that nouns, adjectives, numerals are repeated, even though in the Ṛg Veda pronouns, adverbs, and prepositions are also repeated. So the AtharvaVeda differs from the Ṛg Veda in having not all the classes, which are available in the Ṛg Veda.

I-37

DHVASANTI AND PURUṢANTI - WERE THEY KINGS?

Dr. Manjul Mayank Pantul, Santiniketan

This small paper retouches the problem of identitifying Dhvasanti and Puruṣanti on the authority of Skandaswāmi, the earliest Ṛgvedic Commentator.

The two persons mentioned in Rv. 1·112·23 are supposed to have been aided by Aśvins, the twin gods. This is because of the use of the verb Āvatam in the verse. Skandaswāmin disapproves the meaning of aid of the verb Āvatam. According to him, the meaning of going suits to the context. On the authority of an Itihāsa, he identifies Dhvasanti and Puruṣanti as the two Prostitutes well-versed in the art of amorous entertainment, whom the twin gods had approched for a sexual co-habitation.

I-38

बेदेषु मृतात्मनः गतिः

सुरेन्द्र नारायण त्रिपाठी, दिल्ली

मरणानन्तरं जीवात्मनः गतिद्वयम्, गतिरगति भेदेन । इयमेव गतिः दशाशकेनाप्युच्यते । अगतेरर्थः लोकान्तरे गमनाभावेन भवति । सर्वोत्तरगतिस्तत्त्वदर्शिनां भवति ब्रह्मभावे समवस्थितिरूपेण । अस्याश्च भेदद्वयम् क्षीणोदर्कः भूमोदर्कश्चेति । निराकारनिर्विशेषविशुद्धात्मनो दर्शनेन या मुक्तिः सा क्षीणोदर्का । पृथिव्यां मरणोत्तरं अस्थिविहीनकीटपतङ्गादिषु जन्म तृतीया गतिः । सास्थिपशुपक्ष्यादिषु जन्मग्रहणं चतुर्थी गतिः । द्विविधा मुक्तिः सर्वश्रेष्ठा गतिः । अस्मिन्नेव लोकेऽस्थिहीनसास्थियोनिषु निकृष्टगतिद्वयम् । गतिरपि चतुर्विधा ब्रह्मलोकीया, देवलोकीया, पितृलोकीया नारकीया चेति । सर्वोत्कृष्टगत्या सहोत्क्रान्तेः संबन्ध

एव न जायते। "न तस्य प्राणा उत्क्रामन्ति"। अवशिष्टद्विविधागत्या सह चतुर्विधगत्या च सहोत्क्रान्तेरविनाभावः। अत्र पुनरावृत्तिरवश्यंभाविनी। जीवात्मनः उत्क्रान्तेर्गतेरगतेश्च स्फुटं वर्णनं श्रुतिषु दृश्यते (कौषी–३-१६ ऋ. १०-२१) मार्गद्वयस्य देवपितृयानात्मकस्य वर्णनमपि वर्तते (ऋ. १–१३०)। मन्त्रे लोकत्रयस्य तच्छासकानां प्रत्येकमेकादशदेवानां वर्णनमस्ति (अथर्व १०–२७, ११–१३)। निघण्टोः पञ्चमाध्याये निरुक्ते सप्तमे पृथिव्यंतरिक्षद्युस्थानीया १५१ देवा वर्णिताः। ऋग्वेदे जीवात्मनः लोकान्तरगमनसंबन्धे मन्त्राः (१०–१४) अथर्ववेदे च (१२–२–७) द्रष्टव्याः। यत्र तत्र सर्वत्र वैदिकवाङ्मये जीवात्मनः मृतात्मनः अष्टविधदशायाः वर्णनमुपलभ्यते।

I-39

महाकवि कालिदास एवं अश्वघोष साहित्य मे शकुन एक तुलनात्मक अध्ययन

डॉ. एस्. एन्. व्यास, उज्जैन

१) शकुन की व्युत्पत्ति।
२) शकुन का प्रारंभ एवं विकास।
३) कालिदास साहित्य में शकुनों के प्रकार।
४) अश्वघोष साहित्य में शकुनों के प्रकार।
५) दोनों के साहित्य में तुलनात्मक अध्ययन। (समानताएँ एवं असमानताएँ)
६) शकुन की उपयोगिता।

I-40

। वेदोमें अवतार कल्पना का मूल।

कु. भारती बि. भंडारी, कोल्हापुर

वेदोमें त्रिविक्रम विष्णु के वर्णन में वामनावतार का मूल मिलता है। मनु–मत्स्य कथा में मत्स्यावतार का संकेत मिलता है। 'विष्णूवेनिभूयपाय' इस वाजसनेयिसंहितामें मत्स्यादि अवतारोंका संकेत है ऐसा माहिधर कहते है। इसप्रकार पौराणिक अवतारोंकी कल्पना का मूलस्रोत वेदोमें है।

I-41

ऋग्वेद में सैन्यव्यवस्था

डॉ. कान्ति किशोर भरतिया, कानपुर

समस्त सत्य विद्याओं की अप्रतिम राशि एवं संसार के पुस्तकालय में प्राचीनतम पुस्तक वेद में समस्त सत्यविद्याओं पर सम्यक् प्रकाश डालने के साथ साथ आदर्श सैन्य व्यवस्था पर भी प्रकाश डाला गया है। ऋग्वेद ७।१८।१४ में बताया गया है कि संग्राम में प्रत्येकपक्ष के ६०६६ सैनिक परस्पर संग्राम करते हैं। एक पक्ष सुख पूर्वक कर्तव्य पालन कर और दूसरा मृत्यु को प्राप्त कर चिरकाल तक विश्राम करता है। ऋ. ४।१६।३ और ऋ. २।१।८ में बताया है कि एक स्थान पर सुरक्षा की दृष्टि से ५० सहस्र सैनिक वैज्ञानिक ढंग से नियुक्त किये जाते थे और समस्त राष्ट्र में अनेक स्थानों पर यह सेना मिल कर दस लाख तक हो सकती थी। ऋग्. ३।१२।६ में बताया गया है कि नव्वे प्रकार की शत्रु सेना के विनाश और इस ही संख्या में अपनी सेना की उत्तम व्यबस्था से कल्याण हो सकता है। भेदों का रहस्य भी प्रकट किया गया है। ऋ. ८।४६।२६ के अनुसार सत्तर अश्वारोही सैनिकों को इक्कीस पंक्तियों में खडाकर या सत्तर अश्वशक्ति के २१ यंत्रों में राष्ट्र, भूमि एवं गौ की रक्षा की जाती थी। अथर्ववेद ११।९।२२ के अनुसार ६ प्रकार के विशिष्ट सैनिक रणसंग्राम में अपनी विशिष्ट पद्धति से युद्ध करते थे जिसमें तमसास्त्र का विशेष उल्लेख आवश्यक है। अथर्व ३।२।६ के अनुसार शत्रुपर इसका प्रयोग करने से दिन मे भी रात्रि के समान प्रचण्ड अंधकार हो जाता था और शत्रु सेना परस्पर एक दूसरे सैनिक को नहीं पहिचान पाती थी। महाभारत के द्रोणपर्व में जयद्रथ वध के अवसर पर कृष्ण ने जिस शस्त्रद्वारा अपनी योग माया से समस्त कौरवों की सेना के समक्ष प्रत्यक्ष सूर्यास्त और रात्रि के दर्शन करवा दिये थे वह भी सम्भवत: अथर्ववेद में वर्णित तमसास्त्र ही था।

I-42

महर्षि "गाधि" या "गाथि"

डॉ. शोभनाथ पाठक, मेघनगर (म. प्र.)

विश्वामित्र महामुनि ज्ञानी, बसहि विपिन सुभ आश्रमजानी जहँजप यज्ञ जोगमुनि करही अति मारीच सुबाहुहि डरही। देखत जज्ञ निसाचर धावहि-करहि

उपद्रव मुनिदुव पावहि। गाधि तनय मन चिंता व्यापी, हरि बितुमरहिन निसिचा पाली।

कान्यकुब्जाधिपति रार्जषि विश्वबंधु (विश्वामित्र-नाम बाद में पडा) महर्षि गाधि के पुत्र हुए जिनकी बहुमुखी प्रतिभा से भारतीय संस्कृति जगमगा रही है। ये गाधि कौन थे। चि "गाधि–तनय" उक्त चोपाई में महाकवि तुलसी का लक्ष्य विश्वामित्र के लिए है। विश्वामित्र महर्षि 'गाधि' के पुत्र थे इस तथ्य के अतल को थहानें का यहाँ लघु प्रयास किया जा रहा है।

ऋग्वेद सर्वानुक्रमणी संपा. मैकडानल पृ. १५ पर बताया गया है कि ऋग्वेद के सूक्त २१ वे व २२ वें के कर्ता महर्षि "गाथी" है। ऋग्वेद १।७।१ में "गाथिन्" शब्द एक बार प्रयुक्त हुआ है। मैकडानल नें अपनी उक्त पुस्तक के पृ. १४–१५ पर लिखा है कि "कुशिकस्त्यैवीर गिरीन्द्रतुल्यं पुत्रमिच्छन् ब्रह्मचर्यं चचार तस्येन्द्र एक 'गाथी' पुत्रो जज्ञे गाधिनो विश्वामित्रः स तृतीयमण्डलमपश्यत्" अर्थात् महर्षि कुशिक के घनघोर तपस्या से इन्द्र उनसे प्रसन्न हुए और वरदान स्वरूप स्वयं पुत्र रूप में पैदा हुए जिसका नाम "गाथी" रखा गया। कीथ महोदय वैदिक इन्डेक्स सं. १ पृ. २२५ में इससे सहमत है। ऐतरेयब्राह्मण ७।१२ भी इस हेतु द्रष्टव्य है।

ऋग्वेद के प्रथम २४-२५ वें मंत्र का कर्ता स्वयं शुनःशेप है विस्तार के- लिए शाङ्खायन श्रौतसूत्र १५–१५–१ द्रष्टव्य है। इसी प्रसंग में कहीं २ पर 'जह्नव' 'गाथिन्' आदि शब्द आये हैं। विश्वामित्र के लिए जिससे वंशावली का ज्ञान होता है कि पुरूरव के ३१ की पीढी में जह्नु हुए थे। इसी पीढी में विश्वामित्र भी हुए जिनके पिता "गाथि" थे और उनके पिता 'कुशिक', विश्वामित्र करीब ३८ वीं पीढी में आते हैं जबकि बृहद्देवता २-१३१ में अगस्त्य- बृहदश्व-गाथि-विश्वामित्र आदि नाम आते हैं।

रामायण–महाभारत आदि ग्रन्थो में 'गाथि' शब्द प्रयुक्त हुआ है। जबकि वैदिक वाङ्मयमें 'गाधि' शब्द का प्रयोग है। "एन्श्येन्ट इंडियन् हिस्टारिकल ट्रेडिशन्" पृष्ट १२९ पर पार्टिजर महोदयने बताया है कि "गाथि शब्द "गाथिन्" का प्राकृत रूप है। जबकि ऋग्वेदानुक्रमणी ५-८-७ माधवमहान् ने भी 'गाथि' शब्दपर प्रकाश डाला है।

इस वंश परंपरा को परखना आवश्यक है। कहीं २ 'गाथि' के पिताका नाम 'कुशनाभ' लिखा हुआ है। रामायण १, ३३, ५६; वायुपुराण ४-७, ६२, ५,

ब्रह्माण्डपुराण ३-६३, ३१-३५ आदि में कुशनाभ, कुशाम्ब, कुशॉम्व, कुशिक आदि प्रयुक्त हैं। श्री रामचन्द्र दीक्षित ने पुराण इंडेक्स् ख. १ पृ. ४१४-१५ परभी इस विषयका विचार प्रस्तुत किया है।

महाभारत १२-४९, ३-१६, ४-५, रामायण ७-१९, ४-४-५ आदि इस तथ्य की परख हेतु विचारणीय है। ऋग्वेद, रामायण, महाभारत काल में कितना अंतर है जबकि गाधि–गाथि–कुशिक आदि शब्दों की यथार्थता को परख वंशावली देखी जाय।

I-43

THE ṚGVEDIC HYMNS SPONTANEOUSLY DISCLOSE THE ERA OF COMPOSITION

Umapada Sen, Calcatta

It is obvious that for the furtherance of Vedic studies abject reliance on Sāyaṇa's interpretation stands to be deprecated. Enjoying more or less imprints of the Scholiast, most of the translations of the hymns, in Indian or foreign languages, appear meaningless. incoherent, unintelligible and a perusal of the translated versions is indeed loathsome. No one could detatch oneself from later evolved ideas in the sphere of mythology, rituals, theology and philosophy which bear no semblance with the Ṛgvedic practices and thoughts. Superimopsition of such developments, or worse still, the diametrically opposite Pauranic concepts, for explanation of Vedic Mantras is, therefore, utterly misconceived and of no practical worth.

The hymns are wonderful creations of the ancient poets. These are exquisite ovations to natural phenomena, adorations in the sense Natura Naturum est Dues, and mostly ardent prayers for timely rains, depicting the scenic interplay between streaks of lightning and dark swift sailing clouds ultimately resulting in much coveted showers.

The intelligent and ever vigilent Ṛishis were prompted to solve the mystery of the celestial sphere for fixing time periods of rituals and for regularising the civil calendar designed to meet multifarious demands of a flourishing civilisation. The Devas reigning majestically were nothing but stellar function of the Devas i. e. the Sun, Moon, Nakshatras, Pole star etc., in the celestial sphere, invariably allude to the the then existing configuration in the sky where from the cardinal points of the epoch may be conveniently spotted out.

Yāska's deductions immensely help in ascertaining that hymns are nothing but eternal tales of the Cosmic sphere. The identities of the leading Vedic Devas may be established beyond doubt after screening his related explanations against narrations contained in the hymns. High sounding pedantic notes and useless discussions of grammatic rules that have over-flooded our country for scores of centuries without yielding the least tangible result, should be deferred till the revelation factor or episodes then happening in the cosmic sphere is clearly comprehended.

Once the identities of Indra, Varuṇa, Agni, Yama, Mitra are established with the aid of practical sight substantiated through expletive descriptions in the hymns, their performances or feats that they used to reveal to the Ṛishis may be even to-day visualised by any person who is keen in evaluating the true nature of Vedic revelations. A close acquaintance of the Celestial Sphere and familiarity with the simple Elements of Astronomy are, therefore, imperative in correctly adjudging the inherent nature of Episones as are recorded in the mantras dealing at times solely with the Astral Phenomena.

Revelations are eternal and shall continue till this planet lasts. The hymns spontaneously manifest for what they were intended. They decidedly disclose the probable date of their composition. They conclusively prove that the Premier Indian Civilisation was a creation of jovial Vedic Aryans and explode the myth that the history texts cater about the earliest Indian phase.

I-44

AGNI IN THE ŚUKLA YAJURVEDA

Dr. C. L. Prabhakar, Bangalore

Agni in the Veda is a pervading principle. He is regarded as the conveyor of oblations to various gods (havyavāhanaḥ).

Agni is described to be of three forms in the viz., āmādagni, (flesh eating) kravyādagni (raw-flesh eating) and āhavanīyāgni or simply devayaja (sacrificial fire). It is the āhavanīyāgni that is worthy to be invoked at sacrifices that is regarded as sacred. Worship is extended to that form of Agni in all rites.

Agni is described in YV also anthrophomorphically like any Vedic diety. Agni's birth, forms, identifications, abode, qualities, functions and mythical greatness etc., are described in the Yajurveda. Agni is deeply related to sacrifice. He is the Hotṛ and therefore very important in sacrifice.

This paper provides analysis of the details of Agni as presented in the genuine portion of the Šukla Yajurveda. There are about 170 Kandikās where Agni's mythology is referred to. A picture of contrast here and there is also drawn with reference to the personality of Agni in other Vedas. Agni in Šukla Yajurveda is identified with Brahman itself (*Agnir-Brahma*) emphasising the overall importance of Agni in the Yajurveda. It appears Agni enjoyed enviable place in the kandikās of YV only.

I-45

THE WITCH-CRAFT IN ATHARVAVEDA

Ram Niwas, Jhajjar (Rohtek)

Perhaps the Atharvaveda is the oldest written document on witch-craft. Before the advent of the Aryans, the Asuras were experts in the art of black magic and reigned supreme in this field. We are told about four main sources of sorceries, fifty three kinds of witch-craft, hundred branches of this knowledge, seven catagories of charms and four main functions of the procedure of performing a spell. The right time for its performance was dark night. It was practised in groups, sometimes in pairs in nude position. To have blessings for oneself and to hurl curses on others seemed to be the main purpose of a performer of black-magic. To cure diseases, to ward off evil spirits, to win love, to gain favour of a king, to keep off the dire consequences caused by ill-omens, to be free from all kinds of noxious creatures, to secure super human powers, to have success in every field of life in gambling, debate, in gaining power and position - these were some points for which the people of Vedic age practised witch - craft. The psychological base for such notions seems to be the mental treatment for those who believe in superstitions, evil spirits, omens etc. Man in the primitive society of prehistoric times believed that every kind of application was a result of some evil spirit or a spell hurled by the enemy. So he, in order to counteract these influence resorted to the practice of witch-craft.

I-46

THE WORDS 'JARAYANTĪ' AND 'ĀMINĀNĀ' IN THE DAWN-HYMNS

Vasant S. Patil, Aurangabad

The epithet 'jarayantī' is often repeated in the Dawn-hymns in the Ṛgveda. It means 'leading to (natural) old age and not 'wearing out the

life'. It is in this sense that the word is used by the Vedic poet, to emphasise the life-giving power of Uṣas.

In the light of the meaning suggested above, the ṛk 1. 92. 10 is re-interpreted in this paper. The present participle 'āminānā' does not mean here as 'diminishing or wasting away (human life)' which is usually accepted. In this connection it is worth noting that ṛk. 1. 92. 10 forms a part of the Ayus-sūkta which is recited in the marriage ceremony to bless a bride for long life. Hence the word 'āminānā' should be rendered as 'exchanging' i. e. offering (life). This is most appropriate in the context.

I-47

MAHĀNĀMNĪ-ṚKS: ORIGINAL PART OF THE ṚGVEDA

Dr. A. D. Singh, Jodhpur.

Mahānāmnī hymn comprising of 9 Ṛks. not incorporated in the Ṛgveda, is found in the KS., Sāmaveda (end of Pūrvārchika), Aitareya-Brāhmaṇa XVI. 4, XXII. 2, Aitareyāraṇyaka IV. 1·1.; Āśvalāyana Śrautasūtra VII. In the Sāmaveda, there are 10 mantras with some minor variations. Ṛgvedic edition by V. S. M., Poona accepts these Ṛks as 'Khila' but other editions, such as by Max Müller, Aufrecht, Satavalekar etc., do not include in the 'Khila-pāṭha' and thus omit these Ṛks.

In his commentary on A. Ā., Sāyaṇa mentions these mantras as Araṇyādhyāyanārthā' and also holds the view that these mantras should be included in 'Karmakāṇḍa'. In A. B. (xxii. 2) he says that these mantras are used on 5th day in mid-day ceremony under 'Niṣkaivalyaśāstra' (A. B. XXII-2, p. 574).

And with 'Śākvara-Sāmans' they become 'Stotras'.

With a legend, he also presents the derivation of the Ṛk 'Mahānāmnī'. Here Sāyaṇa is of opinion that these Ṛks are created by Prajāpati beyond the limit of Ṛgveda or all the three Vedas. (Ibid., p. 75)

Therfore, these Ṛks are enumerated in the Āraṇyaka and not in the Saṁhitās.

The Mahānāmnī mantras have been called as Ṛks and also are included in A. B., A. Ā., Ā. Ś. S. It evinces that these Ṛks must be the original part of the Ṛk - Saṁhitā, but are not seen in any recension of the Ṛgveda.

Vedas with their accessory texts have assumed many forms. Thus, the Ṛgveda at the time of Patañjali was having 21 branches. The Muktikopaniṣad, Kūrma-Purāṇa 52/18, Niruktavṛtti I. 20; Prapañcha-Hṛdaya, part II, Manusmṛtibhāṣya II. 6 etc., refer to 21 branches of this Veda. Mādhva and Aṇubhāṣya on Brahmasūtra I. 1. 18 mention 24 branches and Bhartṛhari in his 'Vākyapadīya' 1·6 mentions 21 and 15 branches of this Veda. But the Charaṇavyūha names only five branches as :

Aśvalāyanī śānkhāyani śākalā bāṣkalā māṇḍūkāyanāscheti ||

I. 8.

Of these branches, only the Śākala Saṁhitā is avilable at present. Other Śākhās have been destroyed in course of time, is the view of scholars. In these, two branches viz. the Āśvalāyana and the Śāṁkhāyana are preserved in the Rajasthan Oriental Research Institute, Jodhpur. MSS. of these Śākhās have been procured by the Institute from the personal library of His Highness Sawai Vinai Singh of Alwar (Raj.) and the king also has brought these MSS from Ahmadnagar. Pt. Bhagavaddatta and Peterson have mentioned these MSS in their books, but they could not consult them. MSS of both Śākhās are complete, having Saṁhitā and Pada, both texts. The Śaṁkhāyana contains 63 vargas and the Āśvalāyana 64 in the last and 64th Adhyāya against 49 vargas as in the Śākala. Śāṁkhāyana and Āśvalayana, these two Śākhās conclude with the Mahānāmnī Ṛks.

It is, therefore, concluded that the Mahānāmnī Ṛks are the original part and not the 'Khila' of the Ṛgveda, though, they are not incorporated in Śākala, the only published recension of the Ṛgveda.

I-48

ON THE INTERPRETATION OF THE WORD VĪBARHAM IN THE KAUS'.Ś S.

Shrikant Bahulkar, Poona

The word vībarham occurs in the Kauś. S 27. 27 : akṣībhyāṁ ta iti vībarham. Dārila, the commentator of the Kauś. S. paraphrases it as vibarhaṇam and explains it as mārjanam. Further he cities the opinion of another authority according to which the word Vībarham means parvasu granthivirartanam 'the practice of cutting off the knots on the joints (of the limbs of the patient)'. Keśava perhaps follows this authority (just quoted) and explains the said practice, adding some more details. Caland renders

the word as 'tearing off' and then supplies in a bracket an explanation of the practice, based on parvasu granthivivartanam in the DB. He suggests an emendation in Dārila's granthivivartanam as vicartanam. Thus all the scholiasts - ancient and modern - understand by vībarham some kind of practice to be performed with the recitation of the hymn. The practice might have been current in those days. Nevertheless, the word itself does not point to any such practice. A close observation of Kauśika's style reveals that he has used the word vībarham as a designation of the hymn. The word belongs to the mantra (Av. II. 33. 7) and Kauśika uses it, as is the case with other words, to show a close relationship between the mantra and the karma. Accordingly, it should be taken to indicate the subject as well as the purpose of the hymn. Then, the word vībarha would mean 'that which drives out'. Thus the meaning of Kauś. S. 27. 27 : akṣībhyāṁ ta it vībarham will be as follows :

"The hymn akṣībhyām te......(is a charm) driving out the yakṣman".

IRANIAN STUDIS SECTION

II-1

HAOMA AS A PLANT IN THE AVESTAN

Dr. S. N Ghosal, Calcutta

As in the Vedic, in the Avestan too, Haoma (i. e. Soma of Vedic) has been deified. Inspite of the deification of the plant, its plant-like features are to be noted in the hymns. Haoma is gold-coloured and it has tender sprouts. It is sweet. Occasionally its stems, branches and sprouts are mentioned. Haoma grows on the top of the mountains-particularly on that of Harbuja. The clouds and rains help the growth and blossoming of the plant.

The sprouts of the plant are pounded and then mixed with the milk; by this a delicious drink is prepared, which is distributed to the assembled persons. The juice of Haoma is extremely health-giving and delicious. It cheers the heart and invigorates man.

The image of Haoma as a plant was quite clear to the composers of the Avestan hymns. In course of time there arose deification of the plant. As a result of this process, the divine powers were attributed to it and Haoma was conceived as supreme divine power. Hence it is invoked to offer material prosperity and spiritual good to the worshippers. Haoma is a legacy from the Indo-Iranian people. But its development both in Iran and India is alike.

II-2

SOME ARCHAIC FEATURES IN AVESTAN AND THE RELATIVE PRIORITY BETWEEN AVESTAN AND VEDIC

Dr. S. N. Ghosal, Calcutta

Vedic is accepted by scholars to be earlier than Avestan. The earliest specimens of the Avestan texts are believed to be younger than the earliest portions of the Ṛgveda at least by 200 years. But inspite of this relative lateness of Avestan, there are many archaic features in the speech, which are anterior to the linguistic characteristics of the Ṛgveda. Some evidences are produced, which point to the correctness of the proposition.

The anomaly can be resolved by presuming that although the Avestan texts present a very old language, they were redacted later than the age of the redaction of the Ṛgveda. Or it may be presumed that even inspite of the evolution of Avestan as an independent form of speech, some archaic features somehow lingered in the language of Avestan. A comparative study of Vedic and Avestan may however throw light on the problem.

II-3

HEALING IN ZOROASTRIANISM

Dr. Homi B. Dhalla, Bombay

The study of Zoroastrian literature reveals that medical science and healing were practised in ancient Iran. Diverse methods and remedies were employed as there were different categories of healers, each concentrating in their own area of specialisation.

The scriptures throw light on the genesis of medicine according to the Iranian tradition. Precepts on health and infectious diseases have been laid down and it is shown how the dictum mens sena in corpore sena as mentioned in the Dēnkart, was assiduously cultivated among the Iranians. Cures for various diseases have been detailed. The Vidēvdāt mentions the qualifications necessary for a doctor; the Dēnkart further enumerates the qualities of head and heart which he ought to possess.

Spiritual healing too, was practised in ancient Iran. The Yaśts speak of the powers of spiritual healing. Echoes of this are found in the numerous nīrangs recited by Parsis even today.

The paper also refers to certain religious ceremonies performed in Iran some decades back for the purpose of healing the sick.

II-4

PAHLAVI YTY, YTKY IN THE INSCRIPTIONS OF KARTIR

Dr. H. K. Mirza, Bombay

1. In the inscriptions of Kartir at Kaaba-i-Zardusht (KZ.) and at Naqsh-i-Rajab (NRJ.) occurs the following word in two forms as read by Sprengling (*Third Century Iran Sapor and Kartir*, by M. Sprengling,

Chicago 1953) : GTY and GTKY. Sprengling suggests that this is an "ancient Sumero-Semitic term", and translates : " *(imperial)* document, deeds".

2. In the Sasanian Pahlavi script there is very little difference between the letters for 'g' and 'y'. Hence it is possible to read this word as yty, ytky, and these forms can be brought into correspondence with the Book-Pahlavi word ytk, *yatak*, *jatak*, "lot, share, inheritance, destiny, fortune, dispensation" occurring in various Pahlavi texts. The same word occurs also in Middle Persian and Parthian Turfan texts as jdg, *jadag* "fortune", also as hwjadg *hu-jadag*, hwydg *hu-yadug* "good fortune".

3. In the Madigan-i-Hazar Dadistan the Pahlavi word is used in the extended sense of "a document concerning inheritance" and hence in the sense of "testament, trust-deed, will". This meaning admirably suits the contexts in which the word is used in the inscriptions of Kartir.

4. Further, in the inscriptions (KZ. 14; NRJ. 24) the word yty is qualified by mgvny *magavan*. This indicates that the word yty, ytky, *yat, yatag* : "the magian testament, priestly, (or) ecclesiastical testament", as distinguished from pātakhshtar "royal decree" and mātagdān "royal record, archive". The existence of "ecclasiastical testament, priestly testament" can be proved by the extant Handarz writings of the Sasanian times. They are mostly attributed to the Sasanian emperors and priests.

5. The Book-Pahlavi word *ytk yatak*, *jatak*, Middle Persian Turfan word jdg *jadag* is fully explained by the present writer in his paper *Pahlavi ytk, yatak, jatak*, read before the Iranian Section of the XII All-India Oriental Conference at Benaras in 1943, *Summary of Papers* p. 35; Proceedings of the Conference, Vol. III, pp. 679-686; also Proceedings, Vol. I p. li.

II-5

ON YASANA IX 26

M. A. Mehendale, Poona

The paper is intended mainly to discuss the word baraśnu, aiwidāiti and grab. It is proposed to derive baraśnu from *baraz* + *snu* 'tall peak', and interpret aiwidāiti as 'continuous recitation without intervening pauses', something like Skt. Saṁhitā, and *grab* as 'recitation with pauses in between the words'. The latter word may be compared with Skt. *(ava) graha*.

III-1

LOLLAṬA'S ANUKĀRYA RĀMĀDI

Rajendra I. Nanavati, Surat

Lollaṭa's explanation of rasa-sūtra is not primitive or inchoate. It is the inevitable result of a poet-centred explanation of Poetry. In this, Kuntaka is one with Lollaṭa. Talking of as a poem. *rasa* is, naturally, the complete development of the parmanent mental state of the hero of a poem or a drama or any given piece of literature. Anukārya rāmādi, therefore, could not be anyone outside poetry, it must be the hero of the poem. Yet, anukārya rāmādi is generally supposed to be 'historical Rāma' by almost all the scholars. Actually, Lollaṭa's explanation of poetry is objective; it centres round the development *upaciti* of the permanent mental state of hero anukārya rāmādi. The term 'anukārya', however, potentially assumes a differnt shade of meaning in the imitation-inference theory of Śrīśaṅkuka; anukārya here comes to signify 'that which is to be imitated'. Then Bhṭṭa Tauta, tearing the theory to tatters, talks for the first time of the 'historical rāmādi' in connection with anukārya, and brings out the obvious absurdities of such a supposition which must not have escaped the notice of even Lollaṭa or Śrīśaṅkuka.

III-2

SUBHĀṢITA AS ONE OF THE EARLIER NAMES OF KĀVYA

Dr. P. Shri Ramachandrudu, Hyderabad

A poetical work in Sanskrit has several names like 'Kāvya', 'Sūkta' 'Sūkti' etc. and 'Subhāṣita' is such one. Its meaning is wrongly understood as a 'Nītivākya' because of the verse 'Boddhāro matsaragrastāḥ' etc., found at the beginning of the Nītiśataka of Bhartṛhari. But this word is used in the sense of Kāvya by Bāṇabhaṭṭa, Kuntaka, Rājaśekhara, Kṣemendra and others. When 'Sūkti' is understood in the sense of a Kāvya 'Subhāṣita' which has the same meaning literally' should be understood in the same sense.

III-3

INTERPOLATIONS IN THE HAṬHAYOGAPRADĪPIKĀ

A. N. Jani, Baroda

There are a few interpolations hero and there in the Haṭhayogapradīpikā. They are tried here to be sorted out by following the criteria of textual criticism, such as change of metre, repetition of subject etc.

III-4

THE SANSKRIT POETESSES OF SOUTH INDIA

S. Jagadisan, Madurai

Rājaśekhara of 7th century A. D. mentions in his Kāvyamīmāmsā poetesses like Šīlā, Vijayānkā, Subhadrā, Prabhuḍevī, Vikaṭanitambā and others. Among them Vijayānkā or Vijjikā of Karnaṭaka, wife of chandrāditya of Chalukya dynasty who lived during the 7th century A. D. deserves special mention.

Gangādevī, Madhuravāṇī, Rāmabhādrāmbhā and Tirumalāmbā were great talented poetesses. Madhuravāṇī, the beloved and the court poetess of king Raghunātha Nāyaka of Thanjavur, rendered in fluent and simple Sanskrit the Telugu Andhra Rāmāyaṇa of her master Raghunātha.

Rāmabhadrāmbā, the court poetess of both Raghunātha and Vijaya rāghava Nāyaka, was the author of Raghunāthābhyādaya, a historical kāvya describing the various achievements of king Raghunātha. She was Raghunātha's wife and could compose poems in eight languages. She was proficient in music also. She has been praised by her teacher Chengalva Kalayya as a great scholar both in Sanskrit and Telugu.

Tirumalāmbā was another poetess of that period but lived before Madhuravāṇī and Rāmabhadrāmbā. She was greatly admired in the court of king Acyuta Nāyaka for her achievements. She has composed a historical campūkāvya by name Varadāmbikāpariṇayam, dealing with the story of the marriage of Acyutanāyaka with Varadāmbhikā. This work seems to have been composed during the period of king Krisṇadevarāya.

After the three great poetessess of 16th and 17 centuries there seems to have been no poetess of considerable merit. During the period of the Thanjavur Mārathās the two wives of the great poet and commentator Ghanaśyāma, by name Sundarī and Kamalā who were famous for their scholar-ship during that period, not only assisted their husband but also wrote a commentary for the drama Viddhaśālabhanjikā, entitled Sundarīkamalīyam.

III-5

AMARAMĀRKAṆḌEYAM - A STUDY

B. P. Pandya, Baroda

The "Amaramārkaṇḍeyam" is a play written by Mahāmahopādhyāya Mabākavi Śri Saṅkaralala, a famous dramatist of the 19th Century (1843 - 1919 A. D.) hailing from Gujarat. The theme of the drama is the famous story of the sage Mārkaṇḍeya. The paper deals with the innovations, the characterization and the problem of the sentiment in the drama.

III-6

THE VIŚVĀMITRĪMĀHĀTMYAM

J. P. Thaker, Baroda

The manuscripts of this Māhātmya work are preserved in the collections of the Oriental Institute, Baroda. Composed in the usual simple Paurāṇika style, it tries to reveal the importance of the holy places situated on the banks of the river Viśvāmitrī which rises from mount Pāvāgaḍha, flows near and through Vaḍodarā (i. e, Baroda) and merges into the river Ḍhāḍhara which finally meets the gulf of Khambhāṭa. The origin and significance of the mountain and the river are related in a very interesting way. The main story is that of Triśaṅku's success in going to heaven without abandoning the mundane human frame and all other sub-stories are intervowen with it. The work is important from Lexicographical, geographical and other points of view and the Oriental Institute intends to publish a critical edition of the same with the help of Manuscripts available from different places.

III-7

UMĀ : THE MOTHER OF AGES

Miss Lele, Sangamner

Infinite variety and unfathomability of Umā's form :

The remark about Umā's infinite variety and unfathomability in Dynāneśvarī is very significant.

Period-wise Survey - Pre Ṛgvedic Period - Vedic Period - Rāmāyaṇa Mahābhārata - Purāṇas - Classical Age - (Gupta Period) - Modern Age - Aesthetic & Artistic Interpretation - Psychological Interpretation - Cultural Interpretation - Ethical Interpretation - Devotional Intepretation - Religious Interpretation - Social Interpretation - Philosophical Interpretation Concluding Remarks.

III-8

TRANSFIGURATION IN THEORIES OF POETRY

Dr. G. Marulasiddaiah, Mysore

Here I submit for consideration of scholars that there is a kind of vivarta as it were in all the prevailing theories on poetry and the entire poetics is sub-terfuge of synonyms either in style or sense.

III-9

GLIMPSES INTO THE WORKS OF THE CLASSICAL SANSKRIT POETESSES

Rabindranath Adhikari, Suri, Dt. Birbhum

Sanskrit is one of the richest literatures of the world. Many master minds enriched the literature with various literary compositions of superb excellence. But poets outnumber poetesses in the field. Unlike women, men contributed much to the literature in a greater number. This may be due to some queer reasons particularly obtaining in the life and society of women in India. Firstly, women are by nature shy and introvert; they

cannot speak out what they really feel and experience in daily life. But literature is but "a heightened expression of experience". Secondly, women are preoccupied with bringing up their children and other household affairs. So, they get little scope for literary aspirations. Thirdly, social barriers also stand in their way of literary persuit. "Love which is only an episode in the life of a man, is the entire history in the life of a woman", as Madame De Stáël puts it. So, a poetess cannot forego the love and respect she enjoys from her near and dear ones, by expressing her experiences of love and sorrows in a poem. These reasons perhaps are responsible for comparative scarcity of poetesses in the Sanskrit literature.

Notwithstanding some limitations, a good number of poetesses flourished in the Sanskrit literature and enriched it with their superb poetic genius. Some of the important Sanskrit poetesses are : Ghoṣā, Apālā, Śaśvatī, Romaśā of the Vedic period and Śilabhattārikā, Bijjā (or Vidyā), Avantī-Sundarī, Vijayāṅkā, Vikaṭanitambā of the post-Vedic period. The writer of this article has taken great pains to estimate the poetic excellence of these poetesses, with apt illustrations from their works. This brief and sincere discussion of the writer makes a modest attempt to show how the poetesses of the Sanskrit literature, meek and introvert by nature, on cewon wide fame of poetic merit.

III-10

APARĀNGA VYANGYA - TYPE OF GUṆĪBHŪTA VYAṄGYA

Dr. Vir Bhadra Misra, Lucknow

1. Guṇībhūta vyaṅgya as its definition goes, cannot include in its fold the Rasāṅgarasa.

2. Mammaṭa and his commentators regard rasāṅgarasa as Guṇībhūta and consequently of mediocre quality.

3. Some regard such verses to be both Dhvani & Guṇībhūta. Others regard it as Sankara.

4. But-

   a) It is absurd to call Rasāṅga-rasa to be of second-rate when it may be called first-rate.

   b) A suggested meaning does not become inferior to vācya by merely becoming subordinate to some other suggestion.

c) The nomenclature of Rasāṅga-rasa should be based on the chief rasa rather than the subordinate one.

5. Rasa Saṅkara is superior to simple rasa and not inferior to it.

6. Rasāṅga-rasa is neither Guṇībhūta nor of mediocre grade. It is of first order and Dhvani kāvya.

III-11

A CRITICAL STUDY OF BYĀDĪBHAKTITARANGIṆI

Bipin Mishra, Sapatgram (Assam)

A Sanskrit manuscript, named Byādībhaktitaraṅgiṇī supposed to be written by Vidyāpati was found in Maimansingh district of Bengal (at present Bangladesh). In this manuscript there has been a reference of king Darpaṇārāyaṇa of Mithilā, patron of Vidyāpati – and a few references of popular Mithilā books as well. On going through the manuscript thoroughly, it becomes very difficult to believe that this was written by Vidyāpati, the renowned poet of Mithilā. It has been discussed in the paper that the manuscript was written by a fake writer who tried very intelligently to exploit the name of the renowned poet Vidyāpati of Mithilā. And in support of this hypothesis many external and internal evidences have been cited from the said manuscript. The present paper makes various useful suggestions on the problem stated above.

III-12

THE FEMALE GARMENTS IN KĀLIDĀSA

Smt. Dr. Krishna Dass Bokaro, Steel City

In this paper we have discussed about the female garments of the ancient India (i. e. from Vedic era), with special evidences of Kālidāsa. Both the lower and upper garments, auspicious dress, dress at bath, certain beliefs about dress, dress during separation, dress of a lovestricken woman etc. are discussed.

Figures are drawn, showing the wearing style of the various classes of ladies, e.g. Mahārāṇis, Rāṇis, maids, Apsarās with invisible dress, dancers etc.

III-13

REFERENCES AND QUOTATIONS FROM MALLINĀTHA'S COMMENTARIES

Pandit Sudhakar Ganapati Sastri Joshi, Pune

The most learned, versatile, erudite Pundit commentator on several Sanskrit works M. M. Mallināthā Sūri of Kolāchalapura has been well-known and famous for his lucid, simple, clear commentaries and annotations, especially for his annotations, explaining also Bhaṭṭi Kāvya, Tārkika-rakṣā and Ekāvalī. This great reputed Pundit has given varied and vast references to Sanskrit compositions from Agni-Purāṇa to Kṣīra Svāmin's commentaries. He refers to several lexicons in Sanskrit language. His annotations cover nearly ten thousand Sanskrit verses. His commentaries exhibit his vast knowledge of etymology, philosophy, grammatical aphorisms, explanation of Vedas, Upanishads, Purāṇas, Darśanas, Grammars, and Literature (prose, poetry, dramas etc.). The word Mallināthī Ṭīkā has become proverbial in long drawn explanations of intricate valid reasonings. I have made an attempt to give here references and quotations from the various commentaries made by Mallinātha.

III-14

GRAMMATICAL SŪTRAS QUOTED IN STHIRADEVA'S COMMENTARY ON THE MEGHADŪTA

Dr. G. V. Palsule, Poona

In the course of his commentary on the Meghadūta, Sthiradeva one of the older commentators of the Meghadūta, cites a number of grammatical sūtras (and grammatical terms). Some of these sūtras can be traced to Pāṇini's Aṣṭādhyāyī, others to some other grammatical systems, while there are yet some others which cannot be traced to any extant grammatical sūtra works.

III-15

DELIBERATIONS ON THE DATE OF DAṆḌIN

Dr. R. L. Agnihotr, Rewa

1. What are the three works of Daṇḍin mentioned by Rājaśekhara?
2. Views of Krishnamachariar and V. Raghavan cosidered.

3. It is suggested that the three works are :

i) Avantisundarī (with or without Daśakumāracarita),
ii) Dvisandhāna Kāvya and (iii) Kāvyādarśa.

4. Date of Daṇḍin is fixed in the reign of Pallava Narasiṁhavarman of Kānchi (695-722). He must have lived between 660 and 725 A. D.

III-16

SOME REMARKS ON THE BHĀGAVATA-PURĀṆA: A STUDY IN VEDICO-PURĀṆIC CORRELATES

Dr. S. G. Kantawala, Baroda

Purāṇas are one of the important sources of ancient Indian religion and throw important light on the rise and fall of various cults in ancient India. The Govardhana-dhāraṇa-līlā episode is sung in several Purāṇas and is interpreted to reflect the contest between and substitution of the Indra-cult by the Kṛṣṇa-cult. The Bhāgavata-Purāṇa has a graphic description of the above episode which is followed by an account of Vasudeva being taken as a captive by Varuṇa's servant (10.28). Kṛṣṇa approaches Varuṇa for his father's freedom and Varuṇa submits to Kṛṣṇa with an apologetic tone. It is proposed to suggest that this Varuṇa-episode reflects the supersession of the Varuṇa-cult which was superseded by the Indra-cult in ancient India, the difference being here that it is shown to be superseded by the Kṛṣṇa-cult. Moreover, it is also proposed to discuss the Vedic traces in the chapters under discussion as the Bhāgavata-Purāṇa is said to be the quintessence of the Vedas.

III-17

THE STOTRAS IN THE DURGĀSAPTAŚATI

Dr. C. L. Prabhakar, Bangalore

Durgāsaptaśati is a Hymn to Goddess Durgā. The praise of the goddess is done in a length of Seven hundred verses that spread into hirteen chapters.

This portion is originally found in the Markandeya Purāṇa. This work is important. This is regarded as one of the Prasthāna trayī of

Śrivīdyā cult. Knowledge of this work enables one to understand the difficult texts on goddess Lalitā and Śrīvidyā.

Although this formed a part of Purāṇa, yet it deserves a separate study from academic and religions points of view. This work can be divided into two viz., narrative and stotra parts. A muni narrates the story of Durgādevī and her exploits, to a Vaiśya and a Kśatriya.

The Stotra part too deserves a separate study. 1. 73-84; 4. 3-27; 5. 9-83 and 11. 1-35 etc, form the stotra part of the text. There are about 146 verses in praise of Durgādevī sung by gods themselves acknowledging the achivements and *mahattva* of the Goddess as and when she achieved victory over the corresponding set of demons.

The present paper describes the poetic beauty vested in these ślokas with a few remarks connected with the personality of the Goddess. Social conditions of the age in which this work is written are also described. A study of the stotras would reveal the various details of stages in the development of worship of Goddess Durgā and her cullt. This work has become very popular in religoius circles of the Hindus especially in the province of Bengal.

III-18

THE CAMATKĀRA SCHOOL OF SANSKRIT POETICS

M. C. Bharatiya, Ghaziabad, U. P.

Besides the six famous schools of Sanskrit Poetics, viz. Rasa, Alankāra, Dhvani, Vakrokti, Rīti, and Aucitya, there existed another school, the Camatkāra school, which is very often neglected by the scholars of Sanskrit poetics. Though the importance of camatkāra has been recognised by almost all the schools of Sanskrit Poetics, there have been some who have tried to establish camatkāra to be the soul of poetry. The propounder of the school seems to be Nārāyaṇa, the great grandfather of Viśvanātha, the author of Sāhitya-darpaṇa, whose work is not available, but who has been referred to by Viśvanātha. We find its development in Viśveśvara Kavicandra, Panditarāja Jagannātha and Hariprasāda etc. According to Viśveśvara Kavicandra, the word and meaning, possessing camatkāra is poetry (Vāgarthau sacamatkārau kāvyaṃ kāvyavido viduḥ) and according to Hariprasāda, Camatkāra is the soul of poetry, which in its turn, is of the nature of special type of words (Viśiṣta-śabda-rūpasya

kāvyasyātmā camatkṛti). Kṣemendra, Kavi-karṇapūra and Panditarāja Jagannātha have also contributed to the development of this conception of camatkāra.

Camatkāra, as soul of poetry, has two advantages over any of the conceptions of the other schools. The first is that it is more comprehensive and complete because it includes the conceptions of all other schools, and the second is that it is related to a more basic urge of man, viz. curiosity (autsukya) which is the driving force of the life of man.

III-19

TELUGU METRES EMPLOYED IN SANSKRIT LITERATURE

S. L. Narasimhacari, Warangal

Sanskrit is the mother of Indian Languages. That is why, it has influenced Telugu. But it is strange that Telugu also left its impact on Sanskrit. Some of the well known poems of Telugu have been translated into Sanskrit. For instance;

Vasucharitra; A renowned Telugu epic poem is translated into Sanskrit by Kālahasteśwara Kavi.

Manucharitra; Written by Allasani Peddanna, is translated into Sanskrit by Seshaphaṇi Sarma.

Some of the writers such as; Vijaya Saradhi, Varadāchārya, Nārāyāṇa Theertha and Shah Bhoopala have employed Telugu metres in their Sanskrit poems, viz. Yakshagānas, Udāharaṇas, Stotras, Muktaka Kāvyas and Tarangas.

That is why, these Sanskrit poets followed the rules of Telugu Prosody.

Telugu Poetry comprises of 'Vṛttas, Jātis, and upa-jātis.

Vṛttas are regularised frames with set marks, or fixed metres.

Vṛttas are 26 in variety. Vṛttas are when in greater length, are termed as 'Vuddharṇamālā'.

Geetas and Seesas belong to Upājati Division. Kanda, Utsāha, Taruvoja etc. are termed as Jāti.

This kind of classification is not in Sanskrit.

Metre comprises of Gaṇas. Each Gaṇa in its turn is made of Laghus and Gurus. Laghu is a light or short letter that can be pronounced in one instant. Guru is a long letter, but consumes twice the time as Laghu. Gaṇas of two and three letters are used in Telugu prosody. The uniqueness of Telugu prosody lies in Yathi and Prāsa which are not strict in Sanskrit. The first letter of the stanza repeats at a set place according the 'Vṛtta'. The same letter or a Mitravarṇa should apear at Yathi Sthāna, compulsorily in Telugu, while in Sanskrit only a break at Yathi Sthāna is observed.

The second letter of every stanza is called Prāsa. It is regularised in every stanza of any Vṛtta. It must compulsarily repeat at the place without exception. In Sanskrit Prāsa is considered only as an Alaṅkāra. In Upajāthi, a little liberty is given with respect to Yathi Sthāna in Telugu. Either the first letter or the second letter may appear at the Yathi Sthāna in case of 'Tetageeti' 'Ataveladi' etc. This Yathi is called as Prāsa Yathi. However this concession is not given to Kanda. Except Utpalamālā, Champakamālā and Mattebha, all the other Sama-vṛttas are common to Sanskrit and Telugu. These vṛttas have fixed number of letters as well as gaṇas in every stanza.

All kinds of Telugu metres are employed in Sanskrit literature by some of the eminent poets of Sanskrit who followed the rules of Telugu Prosody.

III-20

IN SUPPORT OF ŚABDANIṢṬHATVA OF KĀVYALAKṢAṆA

J. Prabhakara Sastry, Waltair

In addition to the universal usages mentioned by Jagannātha there are three more factors that favour the Śabdaniṣṭhatva of the Kāvyalakṣaṇa. Kāvyalakṣaṇa, in fact, is traditionally understood as the Kāvya-śarīra. For Dhvani (or Vyaṅgya) is a kind of Artha and it is taken as the soul of Kāvya. Even if we take the word Artha used in the Kāvya-lakṣaṇa, to stand for the Vācyārtha only, stiil it cannot be accepted as Kāvya-śarīra. For in the Citra-Kāvya we have to consider the Vācyārtha as the soul. Secondly, Śarīra is that one which is cognized by everyone. Śabda is cognized by everyone and not Artha. So Artha cannot be taken as Śarīra. Thirdly, Śarīra is that one which is cognized by the sense-organ. Śabda is

cognized by the sense-organ (of ear) and not Artha. So Śabda alone is to be considered as the Kāvya-śarīra and not Artha. These three factors taken along with the one set forth by Jagannātha set aside the view that both Śabda and Artha constitute the Kāvya-Śarīra and establish Śabda alone as such.

III-21

ANYOKTIMUKTĀLATĀ OF ŚAMBHU

Dr. Ved Kumari Ghai, Jammu

Muktakas or independent verses form an important part of Sanskrit poetry and of these Muktakas, the most effective and powerful are those which are written in Anyāpadeśa style. Being a product of deep and poignant experience of the poet, such poetry bursts out when his mind is full of thoughts which can find no outlet otherwise. He does not express his feelings directly but delineates some images from nature or other spheres of life, suggests through them more effectively and more efficiently what could not have been expressed through direct statements of facts. Śambhu's Anyoktimuktālatā is an evidence of this fact.

Śambhu lived during the time of king Harṣa of Kashmir who has been praised by Kalhaṇa for his good qualities and condemned by him for his evil activities.

Śambhu being his court poet, had earlier written an eulogy in his praise namely Rājendrakarṇapūra but when Harṣa turned a tyrant and began to oppress the people, Śambhu was pained to see the change and expressed his feelings through Anyoktimuktālatā.

Finding an undeserving person being made the pivot of administration or the cenral figure in social or religious life, he registers his complaint through an Anyokti on the garland-maker who has stringed together with fragrant flowers one fragranceless Kusumbha and has given the latter the central position which it never deserved (v. 5).

A different situation in which a noble person has been surrounded by trouble-creaters who insult him is expressed through an Anyokti on Bakulalatā. This soft fragrant creeper has been placed in the midst of harsh Kārīra trees with the result that the bees, the true appreciators of the creeper are unable to approach her (v. 7).

Humiliation of the good people at the hands of the evil is disapproved by the poet through an Anyokti on sugarcane.

In utter despondency, the poet describes a situation in which the people have to bow down to ungraceful vandalism when noble minded people are found nowhere. He laments with a heavy heart the condition of a bee who has to serve a Kārīra of desert as the beautiful fragrant flowers are no more to be seen

Lack of proper appreciation discourages an artist whose mental agony is expressed through an Anyokti on Mālati creeper which bloomed in the village of ploughmen and was totally ignored by them (v. 103). Another Anyokti is on a jeweller who committed the blunder of displaying his diamond necklaces in the township of wretched people (v. 47).

The paper brings out the in enidea of various types of Anyoktis found in Anyoktimuktālatā.

III-22

THE TREATMENT OF ADHIKARAṆA IN BHOJA'S ŚṚṄGĀRAPRAKĀŚA

Dr. S. Venkitasubramonia Iyer, Trivandram

Bhoja in the early chapters of his Śṛṅgāraprakāśa deals with in detail many grammatical topics; and among them, in the section on Kārakā, adhikaraṇa naturally finds a place. It is defined as the substratum for action in relation to the agent or object, following the well known definition in Bhartṛhari's Vākyapadīya, and is classified into three namely vaiṣayika, aupaśleṣika and naimittika, substituting the last for the abhivyāpaka of the Pāṇiniya school. These are subdivided into six each. Vaiṣayika has its six varieties based on jāti, guṇa, kriyā, dravya, saṁjñā and saṅketa respectively standing for class, quality, action, substance, apellation and convention. Aupaśleṣika has among its divisions the aupaśleṣika proper and ekadeśika abhivyāpaka, sāmīpaka, and aupacārika and these six respectively signify close contact, incomplete pervasion, complete pervasion, proximity, the relation between part and whole and metaphorical substratum. Naimittika has six types based on deśa, kāla, bhāva, vastu, karma, and karmayoga which respectively denote place, time, event, substance, action and result.

In Bhoja's division, the entire scope of adhikaraṇa in the Pāṇiniyan system is practically covered by the aupaśleṣika and something more. Many of the examples in the rest have the locative case not in the sense of adhikaraṇa but in other senses. The naimittika class, in particular, is mostly in the sense of hetu. He, therefore, seems to bring under adhikaraṇa all instances of saptamīvibhakti, as in the Cāndravyākaraṇa, but he himself states in a different context, that it is not the locative alone that expresses adhikaraṇa but all other cases and gives examples for each. His fondness for a minute classification and predilection for a six-fold division makes him ignore instances of overlapping, as for example between ekadeśikaupaśleṣika and deśanaimittika.

Bhoja can, therefore, be seen to extend the scope of adhikaraṇa very widely so as to comprise all cases of the application of the locative case although some of these cannot be accommodated within his definition and at the same time, not confining adhikaraṇa to the locative, but extending it to all other cases based on usage.

III-23

CHARACTERS OF VIṬA AND VIDŪṢAKA IN THE MṚCCHAKAṬIKĀ

Dr. Samir Kumar Dutta, Calcutta

The expectation from works of poetics - Stereotype.

In the Mṛcchakaṭikā neither the Viṭa nor the Vidūṣaka is a real stereotype. They are proper dramatic characters vitally involved in the action and development of the plot.

The Viṭa is a stereotype until the moment when he discovers the love between Chārudatta and Vasantasenā. He then takes a crucial decision of actively helping and supporting this love. As mental preparation for this, we notice his dissatisfaction with the plans of Śakāra. Once he takes the decision, he sticks to it at the cost of displeasing his master. There is, therefore. growth and development in the Viṭa - a rare phenomenon in Sanskrit literature.

The Vidūṣaka is not only the clown or the comic character, he is much more than this, - a self-respecting man, a good friend to Dhūtā and guardian to Rohasena and a proud man and a faithful friend to Chārudatta. This friendship was tried solely under many circumstances.

Viṭa who is a character in his own right is pleasant throughout the play (contrast Māḍhavya) and is always absent in crucial scenes. Maitreya is indispensible for the growth and development of the drama and its proper consummation.

The reason why Śūdraka delineated these characters is essentially linked with his vision of life as reflected in the drama, for, here nothing is fortuitous or supernatural. The conflict between good and evil which is the soul of the play, is resolved on the human level and through human agents. That is why Viṭa has to make a vital decision and Vidūśaka has to be portrayed as a dynamic personality - both far out of proportion from their definitions in the works of dramaturgy.

III-24

HAṀSA EPISODE IN NAIṢADHACARITAṀ AND PRATINAIṢADHAṀ

Dr. D. G. Vedia, Modasa (Gujarat)

Haṁsa episode occurs in the Mahābhārata for the first time in Nalakathā. It is spread in 52 to 78 adhyāyas. Many poets are attracted towards this episode and developed in their own ways. But among all such attempts to develop Haṁsa episode, the attempt of Śrīharṣa is highly appreciated by the critics. Poet Nandanandan of 17th century A. D. has imitated this episode from Naiṣadhacaritaṁ of Śrīharṣa. It will be interesting to compare both the episodes. Poet Nandanandan has imitated poetic fancies, ideas etc. Simultaneously, he has shown his poetic skill and originality in developing this episode. In Naiṣadhacaritaṁ this episode is found in I.117-146, II·, III cantos. In the same manner it is delineated in Pratinaiṣadhaṁ of Nandanandan from canto I. 129 to 158, canto II, and canto III. Here in this paper an attempt has been made to compare both episodes in order to show the development of Haṁsa episode in both the works. Here some extracts fram Pratinaiṣadhaṁ are also given in this paper.

III-25

BHOJA'S ŚṚṄGĀRAPRAKĀŚA: PRAKRIT TEXT RESTORED

Dr. V. M. Kulkarni, Bombay

In Bhoja's Śṛṅgāraprakāśa we find Prakrit passages in hundreds, cited as illustrations of various points in Sanskrit poetics. A very large

majority of them are corrupt, some less corrupt, some others, more corrupt and some others still, hopelessly corrupt. In the course of my studies many of these corrupt and obscure passages I have restored. In this paper a score of obscure gāthās, duly restored, are presented along with their Sanskrit chāyā. These gāthās were obscure on accont of corrupt readings, gaps either at the beginning or in the middle and wrong presentation in total disregard of the gāthā metre.

III-26

THE DIDACTIC ROLE OF LITERATURE - AN INDIAN APPROACH

Nipa Goswami Asansol, West Bengal

From the view-point of Indian literary critics, literature has an educative purpose simultaneously with its role of giving supermundane joy to the literary mind. The writer advises not like a dominating preceptcr, but like a sweetly pursuave wife. Herein lies the uniqueness of the literary art. It may be true that good writers should have consciousness of their role as social beings, but at the transcendental stage of rasa experience the connoisseur cannot feel that he is receiving some moral lessons. The question of the didactic role of literature arises at a subsequent stage. It appears that the ancient literary critics were oware of this truth.

III-27

CITATIONS FROM THE DAŚARŪPAKA OF DHANAÑJAYA IN THE COMMENTARIES ON THE SANSKRIT DRAMAS

Dr. S. G. Moghe, Bombay

In this paper, I have restricted myself to the five commentaries on the Sanskrit dramas as an aid for reconstructing and purifying the still corrupt text of the Daśarūpaka, though it is ably edited by the learned editor T. Venkatacharya. After a careful study of the commentaries on the Sanskrit dramas, it becomes clear that the readings recorded by these commentators are not found in the critical edition of the Daśa-Rūpaka. Besides, some of the complete lines presented or recorded in these commentaries have no place in the critical edition of the Daśa-Rūpaka. Such untraced quotations from the text of the Daśa-Rūpaka as available in the commentaries on the Sanskrit dramas deserve to be seriously considered

by all the scholars in the field and their proper place in the text also should be properly determined. At times, however, the readings so recorded by these commentators are preferable to the readings already available to us in the so far critical editions of the text. Such readings are acceptable purely on the grounds of context, grammatical constructions and also the support to such quotations even from the works on the Alaṁkāra-Śāstra like the Sāhitya-Darpaṇa and others. The readings in such doubtful places are always to be accepted with good caution. It must be significantly mentioned here that even the text of the commentaries on the Daśa-Rūpaka as presented by the commentaries on the Sanskrit dramas must be seriously considered by any critical editor of the text of the Daśa-Rūpaka. The present author makes bold to say that all such sources as pointed out above are not considered by T. Venkatacharya in his critical edition of the text. In conclusion, one will have to agree whole-heartedly with Dr. Mainkar particularly when this learned doctor emphasises the supreme importance of such works as the commentaries on the Sanskrit dramas.

III-28

THE TALE OF DUṢYANTA AND ŚAKUNTALĀ
(Mhbh. I-62-69)

Alois Wurm, Poona

The paper starts with a discussion of the *roison d'etre* of the story, which is defined as a socio-typological love-tale in the form of a narrative tale of origins (sambhavākhyāna). In accordance with this definition, the deeper purport of the tale is then elucidated in evocations that are poetico-psychological and socio-typological.

III-29

SOME OBSERVATIONS OF PŪRṆA SARASVATĪ'S COMMENTARY ON MĀLATĪMĀDHAVA RELATING TO THE ACT I

Miss Mandakini R. Deshpande, Poona

This paper seeks to bring out the salient features of Pūrṇasarasvatī's commentrary on Mālatīmādhava Act I. It is shown here that in contradiction with his predecessors Tripurāri and Jagaddhara, he explains the

three-fold *dhvani* in Bhavabhūti's writing. Again his discussions on the Saṁdhis and Saṁdhyaṅgas and on poetical aspects such as *doṣa* etc., mark him from them. His citations in support of his explanations are also worth noting. What is more important, his commentary reveals the philosophical bent of mind.

III-30

ĀRUṆI OF SVAPNAVĀSAVADATTAṀ OF BHĀSA, A REAPPRAISAL

Dr. Sudarshan Kumar Sharma, Bhatinda

Svapnavāsavadattaṁ of Bhāsa being the most important drama of the poet, has posed many a problem for the initiated scholar since the discovery of the Trivandrum plays in the early decade of the present century. Being a homogeneous blend of history and legend, the personality of Āruṇi forming the fundamental basis for the plot of the play has been evading criticism. Dr. Bhandarkar, Soman and Deb were the only three persons touching upon this topic as postulated by Dr. A. D Pusalkar in his "Bhāsa-A Study". The complete article of Dr. Bhandarkar not available at hand, the views held by the Learned Scholar prompted me to review the problem by upholding or refuting his contentions. The paper has been completed in 19 pages type - script.

Dr. R. S. Tripāṭhi's History of Ancient India has been thoroughly examined while tracing out the King of Kośala with whom Āruṇi has been identified by Dr. Bhandarkar.

Āruṇi has been mentioned at a proper spot in SVD. Act V. 13 and the preceding prose passage. History has been reconstructed by a comparative study of the Texts of Svapnavāsavadattaṁ, Pratijñāyaugandharāyaṇa, Kathāsaritsāgara of Somadeva, Mālatīmādhava of Bhavabhūti, coupled with a comparative examination of the pedigree of Udayana, Mahāsena, Darśaka etc., as given in the Bhāgavata Purāṇa and 'Bhāsakī Bhāṣā Sambandhinī Viśeṣatāyen' by Dr. Jagadīśa Datta Dīkṣita.

The overall impression gathered from the historical back-ground of the events narrated in the texts has been thoroughly compared and contrasted by a study of the 'History of Kośala upto the rise of the Mauryas' by Dr. Viśuddhānanda Pāṭhaka and the conclnion arrived at that Viḍuḍābha bearing a variant title of Āruṇi like Ajātaśatru bearing a variant title Kuṇika and even Darśaka, the king of Kośala, was identified by Dr. Bhandarkar with Āruṇi and none else who could be Dāruṇa Karmadakṣa.

III-31

KERALĀBHARAṆA

Dr. E. R. Rama Bai, Madras

The Keralābharaṇa is a satirical campū on the model of the Viśvaguṇādarśa campū of Veṇkatādhvarin and criticises the customs and manners of people in different parts of peninsular India. Its author Rāmachandramakhin was the son of Keśava Dīkṣita. Keśavamakhin, Patañjali, Ardhanārīśvara, Rājacūdāmaṇi Dīkṣita and Ratnakheṭa Śrīnivāsa were the fore-fathers of Rāmacandra. The author might have lived in the first half of the 17th Cent. A. D.

The work is in the form of a dialogue between Makaranda and Milinda, the messengers of Indra, describing the different parts of the country viz. Tuṇḍīra, Andhra, Karnātaka, Mahārāshtra, Orissa, Coladeśa Pāṇḍyadeśa and Kerala.

The author describes many rivers and holy places in India. The habits of people, their way of dressing and eating in different parts of the country have been criticised by the author throughout the work.

Though the work does not rise to the level of Viśvagunādarśa campū, it brings out a good poet in the author and has an important place among social campūs in Sanskrit.

III-32

APOCRYPHAL MATTER IN A SIXTEENTH CENTURY VERSION OF THE RĀMĀYAṆA

Bhaba Prasad Chaliha, Gauhati

Of the several versions of the Vālmīki Rāmāyaṇa in old Assamese literature, the version of Durgāvara Dāsa who flourished in the first half of the sixteenth bentury is remarkable for a number of deviations from the original Sanskrit. Prior to Durgāvara, Mādhava Kandali of the fourteenth century rendered Vālmīki into Assamese, but, while Kandali maintains constant fidelity to the original, Durgāvara introduces many new episodes and innovations in his version which are not to be found in Vālmīki or any other known sources.

Durgāvara's Gītī-Rāmāyaṇa, so-called because it is written in the form of songs or lyrics and set to classical *ragas*, is meant for the use of the Ojā-pāli institution which is a musical performance where song and dance predominate. The work, as it is available now, is incomplete. The first two kāṇḍas are missing. But it is possible that the poet might have composed the Ayodhyā-kāṇḍa also, for the Araṇya-kāṇḍa begins with the following comment :

Ayodhyā kāṇḍara kathā vailā samāpati
Araṇya kāṇḍara kathā śuniyo samprati.

Of the extant five kāṇḍas, the Araṇya kaṇḍa which is the biggest and which covers almost half of the work, contains most of the new episodes not available in Vālmīki nor in Mādhava Kandali's Rāmāyaṇa. Thus, to mention a few, Sītā's offering of piṇḍa to the deceased Daśaratha, her cursing the Moon, the Sun, the Air, the river Falgu and the Brahmaṇas for giving false witness before Rāma about her offering of piṇḍa to Daśaratha, the creation of Ayodhyā in the forest with the help of magic, Rāma and Sītā's playing at dice, the performance of the Caitra-caturdaśī festival in the forest, Sītā's description of herself as the daughter of Rāvaṇa and Mandodarī, etc., are some of the major deviations from the original.

The present paper attempts to study at length the poet's departures from Vālmīki and find out their possible sources.

III-33

UPAMĀ, AS DEFINED IN THE CITRA-MĪMAṂSĀ OF APPAYA DĪKṢITA

Shri Satyanarayan Chakraborty, Calcutta

The use of Upamā is of a great antiquity. In the Upaniṣad we find a mention of it. Yāska in his Nirukta gives a definition of Upamā which was propounded by his predecessor Gārgya and also narrates the process of drawing a comparison between the standard and the object. This Upamā is the basis of all other figures. With a little change in the process of ornamentation it assumes different forms and are named variedly. This Upamā occupies an important place in Appaya Dīkṣita's Citra-mīmāṃsā too. In the forward of the chapter on Upamā he narrates the significant role of Upamā. With countless number of examples he proves that the

figure Upamā alone is the sole reality. However, before giving his own definition Appaya mentions the definitions given by his predecessors like Vidyānātha, Ruyyaka, Bhojarāja Mammṭa, and a few others and proves the futility and invalidity of their definitions by his sharp and pointed criticism. Appaya's own definition of Upamā is this : Upamā is admitted where the description of similiarity is desired to culminate in comparison and never in its own negation. Further, it should be devoid of all sorts of poetic blemishes and it must not be suggested. Appaya's definition of Upamā also was criticised by the later rhetoricians like Jagannātha, Nāgeśabhaṭṭa and a few others.

III-34

HERO OF THE TWO UDAYANA PLAYS OF BHĀSA

Dr. Sudarshana Kumar Sharma, Bhatinda

In this paper the traditional view of construing a Hero in strict conformity to his relations with a Heroine has been outdated and the realistic view of considering Drama as literature of action has been upheld and Yaugandharāya_ a the pioneer of the whole dramatic show of the events forming the plots of the two plays, has been preferred to Udayana who virtually had no cherished end of his own in recovering the lost part of his kingdom in Svapnavāsavadattaṁ and had no proferred motive like wise in sponsoring a counter-onslaught either by force or by strategy to get out of the clutches of the invetrate foe in Pratijñāyaugandharāyaṇa. His espousal of Padmāvatī and Vāsavadattā in the two plays has been arranged for accomplishment by Yaugandharāyaṇa whose cherished end of the solidarity of the kingdom of Udayana forms the bed-rock of the main thesis of the two plots.

III-35

STUDY OF RĀDHĀ IN THE BRAHMAVAIVARTA PURĀṆA

Miss. Jaya Chemburkar, Bombay

The cult of Rādhā is a later off-shoot of Vaiṣṇavism. In the secular literature and religious literature in Sanskrit prior to the rise of this cult, there are references to Rādhā as a Gopī, a beloved of Kṛṣṇa. This Gopī was later on deified by the Vaiṣṇavas. In the Brahmavaivarta Purāṇa deification of Rādhā is seen. Myths about Rādhā in Goloka were invented

by the author of this Purāṇa to establish the divinity of Rādhā. Various episodes about Rādhā in the mortal world also stress the divine character of Rādhā. Deification is effected through various devices such as identification of Rādhā with other deities, Her glorification, transfer of epithets of other deities to Rādhā attributing creation sustenance and destruction of the world to Her etc. It is a synthesis of various philosophical and religious ideas which prevailed at the time of composition of the Brahmavaivarta Purāṇa.

III-36

LOCANAVYĀKHYĀ OF DĀŚARATHI

Dr. N. V. P. Unithiri, Trivandrum

This is a study of the Dhvanyālokalocanavyākhyā, which is traditionally styled Añjanam mainly based on the Trivandrum manuscript 8114 A, which contains a little less than six hundred granthas though it covers but the first verse of Locana. The verse at the end of this commentary suggests that the author of this is Dāśarathi. Quotations from Keralite authors like Pūrṇasarasvati and Śaktibhadra indicate that he belonged to Kerala. The date of Dāśarathi may be fixed between the latter half of the seventeenth century and the first half of the eighteenth century, since there is a quotation in this work from Yajñeśvara's commentary on Kāvyprakāśa which is composed in the first half of the seventeenth century.

The Añjanam is very elaborate and highly informative. It abounds in quotations. In the commentary of the first verse itself there are more than one hundred and twenty quotations, most of which, unfortunately, do not mention their sources. This very fact presents before us the wide-range of scholarship he acquired in the Śāstras and general literature.

In the course of discussions, Dāśarathi refutes some views of former commentators. Dāśarathi here tries to reveal the ideas in the first verse of Locana by putting side by side with that verse, the first verse of Kāvyaprakāśa which is composed by the follower of Abhinavagupta. The following sentence can be pointed out as the key-note of this thesis: "Amunātra śikhariṇīvṛtte caturbhir vākyaiṛe etāvanto ye'rthā uktāḥ teṣveteṣu tātparyaviṣayabhūtam tattvam kāvyaprakāśakāreṇaitadabhiprāyavidā niyatikṛtetyādigītau ekena vākyenaitaduktesu yathāyogam viśeṣam sankocam upādānam tyāgam ca kurvatā darśitam".

III-37

THE MANUSAṀHITĀ AND ITS ROLE IN THE EVOLUTION OF THE JURIDICAL LITERATURE OF SOUTH-EAST ASIA

Himansu Bhusan Sarkar, Kharagpur

The Manusaṁhitā played a very significant role in South-East Asia by providing a legal frame work for the activities of the Indianized States. It was seriously studied in Sri Laṅkā, Burma, Thailand, Campā, Kambuja, Malaya and Indonesia. Not only were the kings of Campā and Kambuja were proficient in the study of Sanskrit law-books, but they also administered the law according to these sacred texts. In fact, two actual quotations from the Manusaṁhitā have been found in Cambodian inscriptions. In Burm also, the legal system is traditionally attributed to Manu. The best as well as the earliest of the law-texts available now refers to the Wagaru Dhammathat, which incorporates in a substantial way the eighteen branches of law as adumbrated in chapter VIII of the Manusaṁhitā. It was promulgated by king Wagaru, who ruled in Martaban in A. D. 1280. Its authority spread over different regions of Burma. Later texts based upon the Manusaṁhitā, such as the Dhammavilāsah, Dhammasattha, Manu-yin, Manusāra-shwe-myin, etc., were also compiled. In the neighbouring country of Thailand, the same famous Indian text held its saway, but unfortunately during the sack of Ayutthaya by the Burmese invaders in 1767, 90% of the legal texts were destroyed. Under orders of king Rāma I, a royal commission was appointed to restore the legislation of the Ayutthaya period. The result was the production of legal texts in 123 volumes under the general name Chahpap hlavang, of which no. 1 is the Brah Dharmaśāstra: the sacred Code of Manu. It is also very likely that the Pāli version of the Wagaru Dhammathat was introduced into Thailand some time in the 16th century. Indian text-books are no longer available in Malaya, but that the country followed it in pre-Islamic days is revealed in some provisions of law particularly preserved in the Adat Temenggong, Risalat Hukum Kanun, the Malacca Digest, etc. The Smṛti-literature of Indonessia, as extant at present, is more extensive than at any other place of South-East Asia. The Kuṭhāramānava, the most famous of these texts, has been referred to in old gavamen inscriptions and literature. It is mainly based upon the the 8th and 9th chapters of the Manusaṁhitā and has some Skt. Ślokas. The Purvādigama, the Svara-jambu, the Ādigama, the Aṣṭādaśavyavahāra, etc., emphasise this link not only in their contents but also in the actual quotation of Skt. ślokas.

One matter, however, deserves particular attention. The mainland countries of South-East Asia have been Buddhists for centuries, while

Malaya and Indonesia have also adopted Islam same centuries back. The essentially democratic character of Buddhism and Islam as well as the customary law of the autochthonous people eroded the casteridden legal systems of India and traces of this conflict are still discernible in the texts.

III-38

PROSE METRE IN SANSKRIT LITERATURE

Dr. Arati Mitra, Calcutta

Piṅgala's inclusion of the Yajus (Yajuṣāṃ Ṣaṭ. II.6) under the scope of the chandas hinted at the idea that each composition of religious type in the vedic age follows a manner of rhythm.

Nivids. earliest specimen of prose in vedic literature is said to be equipped with the pada division, i. e., metrically arranged.

RV. I 96, 2, Sā purvayā nividā......

AB. II, V, I, P. 438, B. I. Series.......

Purvayā prathamaṃ prādurbhutayā
nividā dvādaśarūpayā.

In practices not only the mantras of Yajurveda but occasionally the texts of the Brāhmaṇas which are in prose have to be recited. Naturally, it has become the fashion more or less, the obsession of the expositor of the Chandaḥsutras to extend their application to the prose passage also. (Bhāṣyarāja, Fol. 12 a tulyanyāyena Brāhmaṇānāmapi chandaḥ prasaktiḥ).

But in its treatment with Laukika metre Piṅgala leaves out the prose from the scope of the metre. This lost thread seemed to be found out by Bharata chandohīno na śabdosti na chandaḥ śabdavarjitaṃ, NS, XIV, 45a Gos. 68) who recognises the delectableness of appeal to the ear of every uttered word and his division of Gadya in connection with his treatment of metrics evinces clearly his recognition of prose form of composition within the fold of the metrics.

Chandomanjarī, after a lapse of time notes down this theory and Vṛttamauktikam and Chandopīyūṣam both in manuscript form reserve a fair portion for the treatment of the prose composition and adduce instances from the extant prose pieces of Bāṇa Bhaṭṭa, Kālidāsa and Murāri.

Besides, commentators of authoritative works on metrics, who command versatile scholarship, like Yādavaprakāśa and Bhāskara Ray, tried to establish the fact that Piṅgala through his sūtras on Gāthā and Vitānaṁ intends to include Gadya, the elaborate discussion of which we would place in the given dissertation adducing metrical specimen from the prose literature in Sanskrit.

III-39

"UMÁPATIDHARA THE MINISTER-POET : AN IMPRESSION OF HIS PERSONALITY IN THE LIGHT OF PRABANDHA CINTĀMAṆI OF MERUTUṄGĀCĀRYA AND SEKAŚUBHODAYA ASCRIBED TO HALĀYUDHA MIŚRA"

Prasanta Kumar Dasgupta, Durgapur

Umāpatidhara was a minister in the court of King Lakṣmaṇasena in the 12th century Bengal. He was also a poet of no mean merit. But he has always been underestimated and his rightful place in the history of Sanskrit Literatnre specially in the social context of twefth century Bengal has never been marked. That he was one of the most accomplished poets in the court of Lakṣmaṇasena, that he was a minister to the king Vijayasena, Vallālasena and Lakṣmaṇasena i. e., for three generations, that he lived a very long life and served the kings for a long tenure along with his literary activities, that the old poet in the last phase of his life was jeered even by Poet Jayadeva (- it is no praise of a poet whose language has been referred to as verbose) all these points build up a tragic personality before us. Our notion of this personality is supported by two semi-historical documents, one : from the Prabandha-cintāmaṇi of Merutuṅgācārya and two : Sekaśubhodayā ascribed to Halāyudha Miśra, the Dharmādhikaraṇa or the Chief Justice and friend of King Lakṣmaṇasena.

This paper intends to study in detail, the bearing of the tales incorporated in these two books in connection with the personality of Umāpatidhara.

III-40

NOTICE OF KUMĀRA RĀMĀYAṆAṀ

Dr. C. L. Prabhakar

Medavaram Śivarāma Śastry, a Scholar in Sanskrit, who lived in about 17th century A. D. in the court of King of Gadwal of that century

wrote Kumāra Rāmāyaṇaṁ. This is an unpublished work. This is yet in the form of a paper MS. only and which could easily be one and a half century old.

This Rāmāyaṇa is following the division and arrangement of Vālmīki Rāmāyaṇam. That is, the work is divided into Seven kāṇḍas and each kāṇḍa into a certain number of ślokas viz., ranging from 21 to 153.

The title is supposed to denote its place before Vālmīki's Rāmāyaṇa wich seems to have been regarded as Jyeṣṭha Rāmāyaṇa by the author. So accordingly his work came to be titled as Kumāra Rāmāyaṇaṁ.

The style of this work is lucid and simple. It abounds in profuse similies, metaphors and other alamkāras.

A formal appraisal of this Rāmāyaṇa is done referring also to its beauties and other excellences in brief in this paper.

III-41

KĀLIDĀSA'S TREATMENT OF NATURE

Nibha Sen, Cooch Behar

Here, in this paper, the writer intends to say :

i) Kālidāsa's Nature is not dumb.

ii) It (Nature) talks to him.

iii) Kālidāsa's treatment of Nature is highly appreciated in the "Prāchina-Sāhitya" of Rabindranath.

iv) Nature is a distinct personality. It is a part and parcel of āśramic life in reference to Abhijñāna-Śākuntalam. This sort of hearty relation between man and Nature is not seen in the Greek dramas.

v) Kālidāsa's love for the nature and his observation and perception of inner life of Nature are explicated. Examples in its support have been cited from his best drama, viz, Abhijñāna - Śākuntalam.

vi) The names of the Kumār-Sambhavam, Raghuvaṁśam, Meghadūtam are mentioned for his hearty love of Nature.

vii) His Ṛtusamhāra is the expression of his delicate observations of six seasons of the year. The reaction of the change of a particular season on the minds of the worldly souls is also noted. A line is quoted from the Bvasantavarṇanam of Ṛtusamhāra.

viii) His famous lyrical poem 'Meghadūtam' is mentioned with high appreciation. One śloka from the Meghadūtam is quoted in its support.

ix) Kālidāsa is the sincere woishipper of Nature. He observes the facts minutely and represents this very faithfully.

x) His famous Raghuvaṁśaṁ shows his poetic talent and power of imagination. A quotation is cited from the text to show it.

xi) Many beautiful ślokas of his Kumārasambhavam contain poetic beauties.

xii) Bhavabhūti as the poet of Nature may be remembered in this connection.

xiii) Kālidāsa stands unparalelled in his manifestation of Nature.

III-42

THE CULT OF BRAHMĀ : A BRIEF REVIEW

Prin. S. K. Dave, Dwarka

The cult of Brahmā, though it has lost its ground now a days, was one of the important cults in the epic and Purāṇic period. The germs of this cult are found in the Vedic literature but the definite clear picture of this cult and its worshippers are not at all found in it.

In the epic period, Brahmā was eulogised as the creator of this mortal world and his greatness is heightened by describing his various deeds. But this great epic does not give any account of the sect which inculcated the worship of Bramhā.

In almost all the major Purāṇas, the glory of Brahmā as a supreme God, his highest place, his glorious deeds are delineated in an interesting manner. In the purāṇas, even though his greatness is sung exhaustively, he is not described as the magnamum power. He is dependant either on Viṣṇu, Śiva or Śaktī, even then we can see that during the Purāṇic period a large number of people might be following Brahmā cult. The temples of Brahmā

were consecrated, his mode of worship was described. But in later Purāṇic period sectarian rivalry lowered down the position of Brahmā. Various myths showing his secondary positison were fabricated and included in the Purāṇās. All such reasons led to the fall down of Brahmā worship and by twelth or thirteenth century A. D. Brāhmā worshippers lost their ground and he remained only as one of the deities in various rituals only.

III-43

A FAMILY OF POET-CUM-RHETORICIANS IN ORISSA

Dr. B. Rath, Berhampur (Ganjam)

The present paper, in its limited scope, attempts to give an account of a host of rhetoricians who belong to the family of Viśvanātha Kavirāja, a name of repute in the history of Sanskrit poetics.

We have sufficient ground and cognet data with us to prove that in those days Jagannāthapuri was a main centre of Sanskritic culture and regular academic fights on axiomatic principles of inter-disciplinary nature were organised among the celebreted scholars coming from different parts of the country. The Scholars who have been crowned with success were amply rewarded and held in high esteem for their brilliant drliberations and dicisive conclusions on controversial subjects of academic importance.

We, in the Sāhityadarpaṇa and in the works, ascribed to the scions of Viśvanātha Kavirāja, find positive references to a glorious family named "Kapinjalavaṁśa". The members of the family were great scholars and politicians. They held the offices of paramount importance like the ministry of revenue and foreign affairs etc., in the court of the Ganga Kings at least for seven generations continuously. There were many commendable works to their credit. Their contributions to the field of Sanskrit poetry and poetics are referred to in glowing terms in the later works on poetics. But unfortunately many of the works are not available today.

In this paper we have also traced the geneology of the members of the "Kapinjala family" chronologically and discussed the date and contribution of each of the members of the famiiy.

III-44

LEGAL INTERPRETATIONS IN KĀLIDĀSA

Paraddi Mallikarjun, Dharwar

Kālidāsa, representing Indian culture is well versed in all the śāstras. His legal knowledge is to be seen in his works. His legal knowledge is accurate, though suggestive.

His knowledge of penal law and of the purpose of it is revealed in the Meghadūta and the Raghuvaṁśa. The propriety of Durvāsa's curse is misunderstood. A proper interpretation of 'rājā kālasya kāraṇaṁ' helps one to understand Kālidāsa's ideal of a king, who is responsible for the prosperity of his subjects, both material and moral. The Constitutional outlook of the poet can be found in his suggesting in the Mālavikāgnimitra that Monarchy is not Dictatorship. In other words law is the king of kings. He stresses the necessity of coronation as a recognition by people in the Mālavikāgnimitra.

Law of taxation. The rate of taxation was fixed beyond any doubt and its proper utility was clearly defined. The sages were exempted from taxation.

Law relating to Trusts is to be seen in the Raghuvaṁśa II canto. *Law of inheritance* is properly disscussed in the VI act of the Śākuntala. There it is concluded that even a posthumous child can inherit its parent's property.

Law relating to specific Relief is to be seen in 'haṁsa prayaccha me kāntāṁ' (Vikram IV. 33), if properly interpreted. Legal assent to the husband's absolute mastery over his wife is explained 'tadeṣā bhavataḥ kāntā' etc. (Śākuntala V. 28). The problem discussed in the Mahābhārata appears to be settled by the time Kālidāsa wrote this drama.

Marraige sacrament, types of Hindu marriage and Brāhma as an approved type of marriage and various items relating to (i) pre-marital (ii) marital & (iii) post-marital stages have been clearly explained in the Kumārasaṁbhava. He also appears to approve of the Gāndharva type of marriage. Lastly Kālidāsa is aware of the object of law and the fact that King is the fountainhead of justice.

III-45

A NOTE ON THE NATURE OF SANSKRIT COMMENTARIES

N. Radhakrishna Bhat, Mysore

Vedāṅgas are connected with Sūtras. The noteworthy feature of these sūtras is that they are too brief to understand without an elucidatory

text. Though originating as explanatory, the Vedāngas came to acquire the status of preservatives. This preserving-elucidating method reached its perfection in the system of grammar. Sūtras were followed by supplementaries known as Vārttikas.

Thus, commentatorial literature had its origin in Vedic period itseif as can be gathered from the Brāhmaṇas and Vedānga texts. Gradually. there was greater need for such literature and that need was met through commentaries of several types, such as, Vārttikā, Bhāṣya, Vṛtti, Vyākhyāna, Ṭīkā and so forth each having its own characteristic features so far as explanations and the method involved in them are concerned.

III-46

PRAHASANA IN SANSKRIT LITERATURE

S. Ramaratnam, Madras

1. Prahasana (Farce) is one of the ten types of Drama (Rūpaka) in Sanskrit literature. Prahasana is one - act play with Hāsya (Humouṛ) as the predominant sentiment.

2. Sage Bharata, recognises two kinds of Prahasanas - the pure (Śuddha) and the mixed (Samkīrṇa). Later works on Alaṅkāra add one more type, the Vikṛta.

3. Only a few of the ancient Prahasanas are extant now and their study throws more light on the ancient Indian Culture, social life and practices. The Bhagavadajjukīya attributed to Bodhāyana kavi appears to be the most ancient Prahasana. Mattavilāsaprahasana of King Mahendravarma Pallava (7th century A. D.) and the Laṭakamelaka of Śankhadhara Kavirāja (12th century A. D.) are two other available prahasanas belonging to the early period. A number of Prahasanas have been preserved from the 15th Century onwards. Contributions have also been made by a few 20th century writers to this field of literature in Sanskrit.

4. The relevance of Prahasanas in the modern age lies in their being short and humorous which is exactly the trend of the modern dramas in the vernaculars. With judiciously chosen themes and with the utilisation of modern dramatic techniques like light and costumes, Prahasana can be the right type of Sanskrit Drama that can attract the audience.

5. While the other minor types, Bhāṇa has received some attention of scholars, the Prahasana alone needs to be studied in great detail.

III-47

CAYANI CANDRAŚEKHARA RĀYAGURU THE AUTHOR OF UṢĀNIRUDDHANĀṬAKAṀ

Kumari Gayatri Mishra, Bhuwaneshwar

Cayani Candraśekhara Rāyaguru was the author of Uṣāniruddha Nāṭakaṁ (an unpublished darma). He was a native of Orissa and flourished in the 18th centnry A. D. when Vīrakiśorē Deva ascended the throne of Khurda Dynasty. Vatsa family, in which his ancestors weretr aditional royal preceptors of Kings of Orrissa. At the same time poetical skill, appears to have been traditional in the family. His father Gopināthā Vājapeyī, royal preceptor of Divyasimha Deva and brother Viśvanātha Paṭṭajoshi was a famous Smṛti writer of Orissa in the 18th century A. D.

Candraśekhara was a Brahmin by caste and a great admirer of Vedic religion. He performed seven soma and one Vājapeya sacrifice. He also got the title Cayani for performing Cayana sacrifice.

His only work Uṣāniruddha or Madhurāniruddha nāṭaka is available to us. This is a drama in eight acts, which deals with the secret love of Uṣā, the daughter of demon Bāṇa and Aniruddha the grandson of Kṛṣna and the defeat of Bāṇa by Kṛṣṇa.

III-48

THE ROLE OF THE SAMGAMANĪYA JEWEL IN THE VIKRAMORVAŚĪYA

N. C. Biswas, Poona

In his play Vikramorvaśīya, Kālidāsa deals with the age-old story of Purūravas and Ūrvaśī, making quite a few changes. Of course, he has made these changes with purpose. One such change is the introduction of the Samgamanīya jewel.

This paper seeks to trace the role of this jewel in the development of this plot thus:

i) It is an inevitable remedy for Purūravas' getting baek Ūrvaśī who was lost to him mysteriously.

ii) Though the jewel is thus a means of reunion, still it effects the separation of the two lovers as well in quite an unexpected way. (Though a further reunion is secured by yet another way!).

The introduction of this jewel is thus a means of developing the *adbhuta* and śṛṅgāra *rasas* in the play.

Further, it brings into the play an element of secret (or intrigue) and enhances the charm of the drama.

III-49

THE CONCEPTION OF BHĀVA ACCORDING TO MAMMAṬA AND ITS AESTHETIC IMPLICATIONS

B. K. Shivaramaiah, Mysore

Mammaṭa's conception of Bhāva as embodied in 'ratirdevādiviṣayā vyabhicārī tathāñcitaḥ, Bhāvaḥ proktaḥ' (love having for its object divinity etc., and also accessory emotion suggested is called Bhāva) may be considered with particular reference to its aesthetic implications, in comparison with Rasa. Incidentally, similar conceptions like Rasābhāsa, Bhāvābhāsa, Bhāvaśānti, Bhāvodaya, Bhāvasandhi and Bhāvaśabalatva which, along with 'Bhāva', are set forth by Mammaṭa in the Asaṁlakṣya-kramavyaṅgya series on a par with Rasa, are to be taken note of as constituents of *Dhvani* (called Uttamakāvya) and their value be considered vis-a-vis that of *Rasa*.

Among the problems and controversies referred to above, particular mention may be made of admission of Śānta into the fold of *Rasa*, the number of *Rasas*, and, as gleaned from Mammaṭa's line quoted above, 'love for divinity etc., and accessory emotion mainly suggested and called Bhāva'.

On the whole, it may be pointed out on the basis of Mammaṭa's stand on 'Bhāva' and certain explanations thereof by commentators that, according to him, the aesthetic implications of Bhāva are similar to those of *Rasa* but not identical with them; what exactly they are in the case of 'Bhāva' is difficult to determine.

III-50

THE VIŚVĀMITRĪMĀHĀTMYAM

J. P. Thaker, Baroda

Two manuscripts of this Māhātmya work are preserved in the collections of the Oriental Institute, Baroda. Composed in the usual simple

Paurāṇika Style, it tries to reveal the importance of the holy places situated on the banks of the river Viśvāmitrī which rises from mount Pāvāgaḍha, flows near and through Vaḍodarā and merges into the Ḍhāḍhara which finally meets the gulf of Khambhāta. The origin and significance of the mountain and the river are related in a very interesting way. The main story is that of Triśaṅku's success in going to heaven without abandoning the mundane human frame and all other sub-stories are interwoven with it. The work is important from lexicographical, geographical and other points of view and the Oriental Institute intends to publish a critical edition of the same with the help of Manuscripts available from different places.

III-51

THE FIGURE PARIṆĀMA : AN ANALYSIS

Dr. G Parthasaradhy Rao, Waltair

Pariṇāma though it is closely related to Rūpaka, is a figure of speech of comparatively recent origin - while Bharata speaks of Rūpaka, it is Ruyyaka that first mentions Pariṇāma. Critics like Nāgeśabhaṭṭa refuse to accept it as a figure. The present paper attempts to throw light on the three prominent views of the Ālaṅkārikas regarding this figure. 'Āropyamāṇa Pariṇāma' is advocated by Ruyyaka, Śobhākara, Jayaratha and Vidyācakravartin. 'Viṣaya Pariṇāma' is sponsored by Viśvanātha, Vidyānātha, Appayyadīkṣita and Jagannātha. The third view denies Pariṇāma as a separate figure and includes it under Rūpaka. The arguments of Jayaratha and Śobhākara to stabilize it as an independent figure are fully discussed.

III-52

POETIC BLEMISHES IN THE VĀLMĪKI - RĀMĀYAṆA

Dr. Shiv Prasad Bhardwaj, Hoshiarpur

A critic has to highlight both the merits and demerits of the work under review. But we find that although some of them have quoted examples of excellence in Guṇas, Alaṅkāras, Rasas etc., none has cared to point out any Doṣa in the Rāmāyaṇa. The reason is that in India, since time immemorial, this is held to be a revealed book and its author Vālmīki a Ṛṣi or prophet. It would have been a sacrilege to call any word or phrase

of God's revelation as defective. But the dispassionate judgment of a modern critic cannot fail to discern flaws in this otherwise an extraordinarily excellent poem. The present paper deals with this aspect and takes notice of verses suffering from one or the other of the following Doṣas :

Aślīla, Kliṣṭa, Nirarthaka, Aprayojaka, Duḥśrava, Avācaka, Neyārtha, Cyutasaṃskṛti, Bhagnaprakrama, Viruddhamatikṛt, Amataparārthatā, Adhikapada, Vyākīrṇa, Abhavanmatasambandha, Samāptapunarātta, Asandhi, Aśarīra, Grāmya, Uktivirodha, and Nirhetu. Besides, these, Rasadoṣas and Alaṅkāradoṣas are also found there.

III-53

BHAVABHŪTI'S JUSTICE TO THE CHARACTER OF RĀMA

Dr. Smt. Suhasini Laddu, Poona

The episode of deserting his beloved Sītā, as was handed down by tradition to the popular mind at the time of Bhavabhūti, certainly did not do justice to the sublime love that Rāma possessed for Sītā. His delicate emotion, which was, however, screened from the public eye under pressure of duties as a king, was given vent to by him by setting up the golden image of Sītā. The dramatist's mastery lies in penetrating into Rāma's mind and using an effective symbol for his inmost feelings.

III-54

EVENTS DESCRIBED IN THE DRAMA
KIRĪṬI-VENKATĀCĀRYA-VIJAYAVAIJAYANTĪ

Dr. B. Rama Raju, Hyderabad

Kirīṭi Venkaṭācārya Vijaya Vaijayanti (K. V. V. V.) is a biographical drama in 8 acts composed by Bālasaraswati Tirumalabukkapaṭṭaṇam Śrīnivāsācārya (T. B. S.) 1862-1920, depicting the literary exploits of one of his predecessors by name Kirīṭi Venkaṭācārya (K. V.) who lived during the 2nd half of 18th Century. K. V. son of Aṇṇayācārya and disciple of Śrīnivāsa Deśika, has become a legendary figure on account of his extraordinary literary genius, innumerable works that he composed and the pomp and show which he put on whenever he was on the move. He was a terror

to the contemporary poets and scholars that vied with him. As this drama K. V. V. V. describes the biography of K. V. in detail, it provides a lot of information regarding the literary courts of Surapuram, Auku, Gadwal and Poona and the disputations won by K. V. Many great names in the fields of philosophy, poetry, Grammar and Tarka belonging to 18th century have found their place in this drama. All the characters, kings and ministers, poets and scholars, Sannyāsins and students introduced in the drama are real persons. An attempt is made in this paper to identify the names and events occurring in this unique biographical drama.

III-55

KĀṬAYAVEMA AS A COMMENTATOR

G. Suryanarayana Murti, Waltair

Kāṭayavema comments on the three dramas of Kālidāsa in a peculiar way, that requires a special study. He comments on the dramas, on the basis of Nāṭya Śāstra, by pointing out Sandhis and their ancillaries. This is a special method which is adopted by Kāṭayavema and very few other commentators. Here he shows some deviations while pointing the ancillaries of Sandhis. It may be supposed that the source for his deviations is based on Vasantarājīya, a treatise on dance by Kumāra Reddy. While explaining the verses he adopts a new process that is Daṇḍānvaya. The commentator gives definitions and principles of dramaturgy at relevant places. However, he puts forth his maximum efforts to explain the dramatist.

After careful observation, it can be noted that Bhoja's opinion on the commentators in general does not hold good in the case of this commentator. Even though Kāṭayavema occupies a place among the good commentators in the light of his commentary on Mālavikāgnimitra, he certainly occupies a place among the best and popular commentators like Mallinātha etc. in the light of his commentaries on Kālidāsa's dramas.

III-56

ANDHRA CULTURE AS DEPICTED IN THE CĀTURĪ CANDRIKĀBHĀṆA OF VENKAṬĀRYA

Shri K. V. Venkateswara Rao, Waltair

Of the Bhāṇas composed by the Andhra writers the Cāturīcandrikābhāṇa of Veṅkaṭārya is of considerable importance. A study of this work

enables us to know a good number of social conditions existing in those days. It appears that such minor dramas were being staged on festive occasions in temples. We find that this play was first staged at Śrīrangapura. Though the contents of the drama are not of much importance, the light they throw on social conditions of those days is appreciable. The people, their recreations and their social behaviours can clearly be known from this work. It appears that they used to be in contact with concubines and courtesans. Vipra-vinodins used to have influence over the learned section of the society.

III-57

THE CRITERIA OF CLASSIFICATION OF WORKS IN SANSKRIT

Miss. M. V. Ramana, Waltair

Based on different functions of the speaker and the hearer the types are, Pāṭhya, Geya and Nāṭya or mainly Dṛśya and Śravya. Depending on the linguistic form, prose, poetry and mixed types are made. From the point of view of size, it can be divided mainly into Mahākāvya and Laghukāvya. Muktaka etc. stray verses, anthologies and śatakas can be included here. Coming to the language, the kāvyas can be divided into saṁskṛta, prākṛta and apabhraṁśa. Based on the topic dealt with, four types are mentioned. Based on the arrangement, i. e. *Nibaddha* and *anibaddha* the classification is five-fold. Based on the plot, the hero and the sentiment, a large number of sub-varieties of rūpakas and uparūpakas are distinguished. Thus the above are the principal criteria that are identified.

From the point of view of content, kāvyas can be mainly divided into three viz. *Dhvani*, Guṇībhūta and the Citra-kāvyas.

III-58

A NEED FOR WRITING A COMPREHENSIVE HISTORY OF SANSKRIT

N. B. Marathe, Calcutta

In this paper is stressed a need for writing a fresh comprehensive history of Sanskrit as the present history books of Sanskrit are found insufficient and outdated.

Various topics like inscriptional writings, Pali-Prakrit, Tantra, Ayurvedic literature, Music, etc. deserve a fresh approach.

Regionwise histories of Sanskrit are being written which throw much more light on the literature unearthed recently.

Suggests that some well established institute like B. O. R. Institute, Oriental Institute-Baroda, V. V. R. Institute-Hoshiarpur or Deccan College-Poona should come forward to take up the project.

III-59

NAVARASAMAÑJARĪ OF NARAHARI AN INTRODUCTION TO A RARE MANUSCRIPT

Dr. P. G. Lalye, Hyderabad

I have secured a very rare manuscript called 'Navarasamañjarī' whose author is Narahari. The colophon tells that he belonged to Bhāradvāja Gotra, and that his father's name was Narasimha. Beyond this nothing is known about the author. The book discusses in brief some common topics of Alaṅkāra Śāstra. The manuscript contains about five hundred verses, composed in dlfferent metres. It is divided into six chapters called Ullāsas. Though nothing is known about the author, we can maintain with certainty that he might have been one of the poets, patronized by the Bijapur Chief Ibrahim Ali Adil Shah II who ruled over Bijapur in the latter part of sixteenth and early part of the seventeenth century. The author has praised the Shah in 172 verses in the first Ullāsa. In the second Ullāsa he gives a description of the heroes (Nāyaka). In the third one he gives an elaborate account of various types of Heroines (Nāyikā). In the fourth chapter he gives the description of those types. In the fifth one, he describes Rasa and its types. In the sixth and the last one, he describes in detail, the Bhāvas.

Though the author has followed the Sāhitya Darpaṇa in giving the definitions, the illustrations given by him are strikingly original. He has also modified the standard definitions of terms like Rasa and Bhāva.

III-60

THE ELEMENTS OF MUSIC IN CATURBHĀṆĪ

Dr. (Mrs.) K. Mukherjee, Shantinikethan

The golden age of the Guptas dazzled the course of art, religion and culture from the fourth century to the eighth century A. D. Spontaneity and

exuberance of the age were reflected in the contemporary thought and activity.

The literature of this age especially drama upholds a vivid picture of the contemporary society. In the four Bhāṇas viz. Padmaprābhṛtaka, Dhūrta - viṭasaṁvāda, Ubhayābhisārikā and Pādatāḍitakam attributed respectively to Śūdraka, Isvaradatta, Vararuci and Śyāmilaka, we have a beautiful picture of the contemporary society where music plays a prominent role. The authors of these dramas are throughly acquainted with the standard texts of musicology, and the Nāṭya - Śāstra of Bharata. The paper attempts a full discussion of the elements of music found in the Caturbhāṇī.

III-61

THE SOURCES OF VĀDĪBHASIṀHA'S GADYA-CINTĀMAṆI : A FRESH ENQUIRY

N. M. Kansara, Ahmedabad

Since the publication of the *editio princeps* of the Gadyacintāmaṇi by M. M. Professor T. S. Kuppuswami Sastri and S. Subrahmanya Sastri from Madras (in the Sarasvativilasa Series, No. 1) in 1902, and its review by Dr. E. Hultzsch in the Indian Antiquary in 1903, the controversy arose regarding the sources of the work, and the mutual relationship of other works treating the story of Jīvaka in Sanskrit, Apabhramśa, Tamil and Kannada. In this paper a detailed chronological comparision is made of all the major and minor points of the story of Jīvaka as found in the relevant Sanskrit, Apabhraṁśa and Tamil works. The plausible conclusions arrived at are : that the story was originally current in the Prakrit folk literature wherefrom it was adopted by the Jainas; that it was then adopted by the Tamil poet shearing it off its Jainistic colour; and that finally it was reclaimed to Jainism by the Sanskrit, Apabhraṃśa and Kannada poets with various additions and alterations suited to their poetic taste and environments.

III-62

VIRAJAKṢETRA MĀHĀTMYA OF BRAHMĀṆḌA PURĀṆA

Dr. U. N. Dhal, Bhubaneswar

The Virajakṣetra is situated in the state of Orissa on the bank of the river Vaitaraṇī at Yājpura in the district of Cuttack. The presiding deity

of the Kṣetra is the goddess Virajā after whom the kṣetra is designated. The epics and the Purāṇas bear testimony to its antiquity, among them mention may be made of the Mahābhārata (Āraṇyaka Parvan), the Brahma Purāṇa, the Vāyu Purāṇa etc. which pay glowing tributes to the glory and greatness of it.

The Virajakṣetra Māhātmya claims to be the appendix (Uttarakhaṇḍa) of Brahmāṇḍa Purāṇa like the Lalitopākhyāna and it is lying in a palmleaf manuscript in the Orissa State Museum and with different householders. The treatise consists of twentynine chapters and deals with the origin and development of the Kṣetra, the description of the tutelary deity, Virajā and the origin of different Śivalingas; various legends are described to justify the designation of different Śivalingas.

Thus the Kṣetra has preserved the earlier relics and still continues to attract lakhs of pilgrims from different corners of the country and abroad.

III-63

THE DRAMATIC TECHNIQUE OF MĀLATĪMĀDHAVA ACT V.

Miss. Usha Bhise, Bombay

1. Act V of the Mālatīmādhava contains several verses which are uttered simultaneously by two characters. V. 22, 23 are addressed to the goddess Karālā by the two Kāpālikas. V. 32 is addressed by Mādhava and Aghoraghaṇṭa to Mālatī and Kapālakuṇḍalā respectively. V. 34 is addressed by Mādhava and Aghoraghaṇṭa to each other. Out of these, V. 22 & 23 do not pose any problem as they may by looked upon as a joint prayer by two devotees. V. 32 & 34 appear unusual since they are uttered by two adversaries simultaneously. The verses are composed in such a manner that they apply to both Mādhava and Aghoraghaṇṭa equally well. Some scholars have even gone to the extent of counting it as a flaw in the construction of the drama. However, if one keeps in mind the important role played by dance in the presentation of a drama according to the Nāṭyaśāstra it will be evident that the verses mentioned above were meant as accompaniments to dance, performed by the actors, and, that the dance sequence had one common characteristic viz. the pair of actors concerned making symmetrical actions.

2. The skill of the dramatist lies in introducing the lively element of dance in a drab scene which takes place on the cremation ground. The dance-sequences relieve the monotony and drab atmosphere of darkness with ghosts and evil spirits moving around and the formidable kāpālikas trying to commit a heineous murder.

III-64

WHAT LOLLAṬA TOOK FOR GRANTED

Dr. T. S. Nandi, Ahmedabad

Lollaṭa, whose interpretation of the rasa-sūtra of Bharata has been quoted by Abhinavagupta, seems to take at least four things for granted. The first is the term 'Sthāyin'; and this is well-known. The second point that he makes is that the anubhāvas mentioned in the rasa-sūtra belong to the 'bhāvas'. This point deserves attention. Lollaṭa further suggests that *rasa* resides in Rāma, the anukārya, thereby implying the identity of laukika and kāvyanāṭyādigata bhāvas, resulting in the probable hypothesis of "Sukhaduḥkhātmako rasaḥ". All this is discussed fully in this small paper.

III-65

THE SO-CALLED 'ALMAKĀRA-SCHOOL'

Dr. T. S. Nandi, Ahmedabad

Scholars in the field of Alaṁkāra–Śāstra are fairly conversant with the usage-viz. "The Alaṁkāra-School" which is very prevalent. Normally Bhāmaha is said to belong to, or to have promulgated this school of thought. This deserves attention. What do we exactly mean by the 'Alaṁkāra-School ? Surely, neither Bhāmaha, nor anyone else of his age or even later, has said "Alaṁkāraḥ Kāvyasya ātmā". So, when we designate Bhāmaha as an 'alaṁkāravādin', it should mean something else. This paper attempts a fresh discussion on this topic.

III-66

CURRENTS AND COUNTER - CURRENTS IN THE PURSUIT OF ALAṀKĀRA - ŚĀSTRA IN GUJARAT

Dr. T. S. Nandi, Ahmedabad

This paper does not attempt to supply information regarding the contribution of Gujarat to the field of alaṁkāra studies. A series of brilliant writers such as Hemachandra, Rāmachandra, Guṇachandra, Siddhichandra, the two Vāgbhaṭas, not to mention the brilliant commentators

such as Māṇikyachandra, Guṇaratnagaṇi, etc. kept the torch of learning ablaze. What strikes us as most worthy of attention is the fact that Gujarat provided a field for harmony and balance to the various schools of thought. Hemachandra popularised what we call the Kashmirian tradition established by Ānandavardhana and Abhinavagupta. May be, some political pressures were responsible for that. On the other hand, the geographical boundaries of Gujarat being closer to the land of the Mālavas, it was natural for Gujarat to accept and make current the thoughts represented by what we call the 'Mālava School' of thought, with its writers. This seems to have been taken up by Siddhichandra in particular and Rāmachandra. Vāgbhaṭa-I, and others to some extent. Thus, this paper attempts to study the currents and cross - currents that flowed in this field.

III-67

KĀLIDĀSA AND ĪŚVARKṚṢṆA

Dr. Rewaprasad Dwivedi, Varanasi

The theory of the identity of Kālidāsa (K.) and Iśvarakṛṣṇa (IK.) is utopian. In this respect Ghanaśyāma and Svapneśvara both are not dependable as their proclamation of the identity of both K. and IK. is based on imagination or presumption only. Sometimes tradition also stands baseless and misleading, and same is the case with the identity of K. and SK. which is admitted by some scholars like Dr. T. G. Mainkar.

III-68

काव्यप्रकाशरसैकोऽपरिचितष्टीकाकारः श्री यशोविजयोपाध्यायस्तट्टीका च

डॉ. रुद्रदेव त्रिपाठी, नईदिल्ली

तत्रातीव परिश्रमेण संस्कृतविद्यां समाराधितवताऽनेन नैकानि शास्त्राणि सविधि पठितानि सहैव तत्रोपगङ्गं सरस्वती–मन्त्रसाधनाऽपि विहिता। वाराणस्यामेव शास्त्रार्थेषु विजयं लब्ध्वाऽसौ 'न्यायविशारदः'–इति पदवीमलभत। ततः परावृत्य च गूर्जरप्रदेशेषु विहरता प्राकृत–संस्कृत–हिन्दी–गुजराथी–प्रभृति भाषासु शतसंख्याका ग्रन्था रचिताः। त्रयोदश–ग्रन्थानां टीका विरचिताः। पञ्चविंशति ग्रन्थानां सम्पादनं विहितम्।

यशोविजयोपाध्यायमहाराजेनापि काव्यप्रकाशस्य टीका रचिता। अस्यां टीकायां श्रीमता यशोविजयमहाराजेन स्वस्मात् पूर्ववर्तिनां प्रायो नव संख्यकानां टीकाकाराणां स्मरणपूर्वकं यथावश्यकं समीक्षणं विहितम्।

सेयं टीकाऽद्यावधि दुर्लभैवाभवत्। सम्प्रति मुनिप्रवर–श्रीयशोविजयजिन्महाराजैर्मोहमयीस्थितायाः 'श्रीयशोभारती जैन प्रकाशन समित्या' माध्यमेन सुसम्पाद्य हिन्दी–भाषानुवादपूर्विका प्रकाश्यते। अत्रैव दीर्घतमे उपोद्घातेऽद्य यावदुपलभ्यमानानां टीका-प्रटीकादीनां विवरणादिकमासां पंक्तीनां लेखकेन प्रकाशमानेष्यन्तीति प्रस्तुते शोधनिबन्धे सविवेचनमिदं सर्वं प्रस्तोष्यते।

III-69

काव्यप्रकाशे कस्य काव्यात्मत्वम् ?

मदनमोहन शर्मा, जयपुर

संस्कृतकाव्यशास्त्रसाहित्ये ध्वनियुगप्रवर्तकेन महामहिमशालिनाऽऽनन्दवर्धनाचार्येण ध्वनिः काव्यात्मशब्देनैव साक्षात् व्यपदिष्टः। आचार्यो मम्मटः काव्यप्रकाशे प्रतिवादिमतखण्डनपुरस्सरं ध्वनिसिद्धान्तं स्वीकृत्यापि ध्वनिं नात्मशब्देनाभिधत्ते न चात्मत्वबोधकेन केनाप्यपरेण शब्देन ध्वनिं तथा सम्मानयति। यद्येवं तर्क्येत यन्मम्मटः काव्यप्रकाशे रसं 'मुख्यः' 'अङ्गी'त्येवं व्यवहृत्य काव्यात्मस्वरूपेणैव विज्ञापयति, परमेषा परिकल्पना कर्तुं नोचिता। एवं रसस्य रसेतरकाव्येष्व-

वृत्तितामवलोक्य रसस्य कृते 'मुख्यः' 'अङ्गी'ति शब्दयोः प्रयोगे रसस्यान्यविध-ध्वनेः प्राधान्यमेव ध्वनयति, न तु रसं काव्यात्मानं साधयितुं शक्नोति ।

किञ्च ध्वनिरपि काव्यात्मरूपेण संभावयितुं न पार्यते । काव्यप्रकाशे वस्तुतो ध्वनिरसयोरेषा स्थितिः । यो ध्वनिः सर्वविधकाव्यभेदेषु व्यापकवृत्तितयाऽपरिहार्य-वृत्तितया च काव्यात्मयोग्यतां भजति स गुणदोषालंकारलक्षणावसरे काव्यात्म-स्वरूपाधिकारात् प्रच्यावितो यतो हि तस्यैको भेदो रसः 'अङ्गी' 'मुख्य' इति प्रोक्तः । अत्र ध्वनिभेदस्य रसस्याङ्गिता । यस्याङ्गिता तस्यैवाऽऽत्मस्वरूपता कल्प्या भवति । अतएव काव्यप्रकाशे ध्वनेर्न काव्यात्मस्वरूपताऽङ्गीकर्तुं शक्या ।

एवं सर्वं विचार्यैतत् संभाव्यते यन्मम्मटः काव्यप्रकाशे संस्कृतकाव्यशास्त्र-परंपरागतां काव्यात्मविचारपद्धतिमेव काव्यत्वचिन्तनायानिवार्यां मन्तुं नोत्सुको विलोक्यते । अथवेदमपि शक्यं यत्प्रथमं ध्वनिं काव्ये व्यापकतास्वरूपेण विचिन्त्यापि काव्यात्मरूपेणानुल्लिख्य ततश्च ध्वनेरेवैकं सारभूतं तत्त्वं रसं 'मुख्यः' 'अङ्गी' ति प्रतिपाद्य ध्वनिकारमतस्य परिष्कार एवाभिव्यञ्जितः काव्यप्रकाशे इति विचारस्य साध्वसाधुत्वे वाग्देवतावतारो मम्मटः स्वयमथवा काव्यप्रकाशे कृतभूरिश्रमाः काव्यशास्त्रतत्त्वज्ञाः सूक्ष्मप्रज्ञा विज्ञा एव प्रमाणम् ।

III-70

पाणिनिसूत्रोदाहरणेषु भगवन्नामचर्चा ।

पण्डितः आद्याचरण झा, पाटना

श्रीमता भट्टोजिदीक्षितेन पाणिने सूत्रविवरणरूपेण विरचितायां सिद्धान्त-कौमुद्यां सूत्राणामुदाहणप्रत्युदाहरणविवरणेषु च प्रायशः सर्वत्र यथासंभवं भगवन्नामसम्बन्धीन्येवोदाहरणानि दृश्यन्ते । यद्यपि तत्रान्यान्यपि तत्समानान्युदा-हरणानि भवितुं शक्नुवन्ति वर्तन्ते चान्येषु व्याकरणेषु भिन्नोदाहरणानि । किन्तु पाणिनेः सूत्रोदाहरणेषु यादृशी भगवन्नामचर्चा वर्तते तया व्याकरण सदृशगंभीर-शुष्क विषयाध्ययनाध्यापने आध्यात्मिक महत्त्वं प्रतिपाद्य विषये सरसतां सरलता-मुपादेयतां चानीतवान् ।

एतेन स्पष्टं प्रतिभाति यदस्माकं व्याकरणशास्त्रमपि त्रिगुणात्मकस्य त्रिशक्त्यात्मकस्य चेश्वरस्य महिमानं प्रतिपादयन् जनान् न केवलम् एकः शब्दः

सम्यग्ज्ञातः सुप्रयुक्तः स्वर्गे लोके च कामधुग्भवति इत्येतस्मिन् प्रेरयति, अपितु सामान्यरूपेणापि तेषां पठन–पाठने भगवन्नामोच्चारणेन कल्याणमार्गं विस्तारयति वाक्शक्तेः शब्दब्रह्मणश्च व्यापकतामपि दर्शयति ।

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हरिरष्टभुजः समायया श्रीमद्भागवतोर्वणितो यः ।।

परशुराम नरसिंह भातखंडे, गोरेगांव

सप्तदशपुराणानि कृत्वा अपि शांतिम् अलभमानस्य देवर्षेः नारदस्य वचनात् श्रीमद्भागवतं रचयितुः महर्षेः कृष्णद्वैपायनस्य व्यासस्य आत्मतुष्टिप्रदे श्रीमद्भागवते अभीक्ष्णं कीर्त्यमानः श्रीहरिः तात्पर्यनिर्णायकप्रमाणैः अष्टभुज एव ज्ञायते । यतः –

आदौ (स्कं. १ अ. १ श्लो. १८) अंते च (स्कं. १२ अ. १२ श्लो. ३) हरिः इति निर्देशः। तद्रूपं च अस्मिन्ग्रन्थे अष्टभुजात्मकमेव सर्वत्र दरीदृश्यते । चतुर्थस्कन्धतो द्वादशस्कन्धपर्यन्तं नैकवारं वर्णनात् ।

उपलभ्यन्ते च वेद-पुराणेतिहास–स्थापत्यशास्त्रप्रमाणानि । 'अवतारा हरेरेव सप्रजापतयस्तथा' इत्यादिवाक्यैश्च सर्व हरिः एव। स च अष्टभुज इति मे मतिः ।

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"कालिदासप्रयुक्तस्य वेदाभ्यासजडस्य रहस्यम्"

ठक्कुरोपाख्यः शचीनन्दनः, शान्तिनिकेतनम् ।

कालिदासस्य विक्रमोर्वशीये नाटके "अस्याः सर्गविधौ" इति श्लोके, ब्रह्मणः 'वेदाभ्यासजडः' इति विशेषणस्य प्रयोगः उपलभ्यते। तस्य सापेक्षं, संक्षेपेण आलोचनम् अस्य प्रबन्धस्य विषयः ।

अस्मात् प्रयोगात् ध्वन्यते यत् वेदाभ्यासात् अर्थात् पुनः पुनः वेदपाठात्, वेदपाठिनि जडत्वमायाति । ब्रह्मापि वेदाभ्यासी अतएव ब्रह्मणो जडत्वम् । वेदाभ्यासमूलकं, तादृशरूपरचनाऽसामर्थ्यम् ।

संस्कृतसाहित्यस्य इतरेष्वपि ग्रन्थेषु वेदाभ्यासिनामसामाजिकतायाः संकेतो लभ्यते। तत्सर्वमपि निपुणं निरीक्ष्य संग्रहणे एष मे आयासः।

III-73

उपचारपदार्थविमर्शः।

–मृदुला दे, वर्धमान

'उपचारः' उप (समीपे) चरतीत्यर्थ उप-पूर्वक-चर्-धातोर्धञ प्रत्ययेन पदमिदं सिद्धम्, मुख्यार्थयुक्तार्थबोधकत्वात् लक्षणोपचारशब्देनाभिहिता।

मम्मटभट्टादीनां ग्रन्थे 'उपचारमिश्रणात् शुद्धा' इत्यत्र उपचारमिश्रा लक्षणा' इत्यत्र वा उपचारशब्दस्य वस्त्वन्तरे वस्त्वन्तरारोपादभेदप्रतीतिरित्यर्थः। उपचार शब्दस्य सामान्यतोयमर्थः सर्वैः स्वीकृत-। किन्तु कीदृशः स उपचारो जायते तद्विषये अलङ्कारिकाणां मतानैक्यं दृश्यते। केषाञ्चिदालङ्कारिकाणां मते उपचारो हि नाम अत्यन्तं विशकलितयोः पदार्थयोः सादृश्यातिशयमहिम्ना भेदप्रतीति-स्थगनमात्रम् अर्थात् सादृश्यसम्बन्धेन प्रवृत्तिरुपचारः, यथा अग्निर्माणवक इत्यत्र। केषाञ्चिन्मते येन केनचित् सम्बन्धेनाभेदप्रतीतिरेवोपचारः। उपचारविषये सम्बन्धयस भेदादालङ्कबारिकाणां मध्ये लक्षणायाः श्रेणीविभागविषये वैलक्षण्य-मस्ति। परन्तु उपचारशब्दस्य लक्षणायाः पर्यायरूपेण ग्रहणाद् एकदेशदर्शिता दोषः सञ्जायते, तथापि व्यापकार्थे ईदृशः प्रयोगबाहुल्येन दृश्यते एव। दर्शना-लङ्कारशास्त्रदृशा विषयस्यास्य समीक्षा विधास्यते।

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संस्कृतकाव्येषु नायकप्राधान्यम्

P. Radhakrishna Sarma, Jillelamudi, Guntur Dist.

संस्कृतसाहित्ये जगत्युपदेशाप्रधानानि, रसप्रधानानीति च काव्यानि द्विधा-दृश्यन्ते।

धर्मैकजीवनस्य मर्यादापुरुषोत्तमस्य श्रीरामस्यचरित्रं प्रदर्शयितुमेव वाल्मीकी रामायणं प्रणिनाय। कालिदासो नानाविभेदविलसितशृङ्गाररस समन्मेषेण रसिकविद्वन्मनोरंजनाय निबबन्धाभिज्ञानशाकुंतलम्।

नयति प्राप्नोति वृत्तं फलं चेति नायकः; अभिज्ञानशाकुन्तल नाटकीयपंच-संधिषु प्रत्यक्षेणवा प्रत्यक्षेण वा परोक्षेण वा दुष्यन्तः कथानिर्वाहनिदानमिति भवत्यस्य नायक इत्यन्वर्थसंज्ञा ।

कुन्दमालोत्तररामचरितयोर्नायकशीलविचारः

उत्तररामचरितं यद्यपि परिणतकवितापरामर्शावसरे कुन्दमालामतिशेते । तथाऽपि नायकपात्रोन्मीलनेऽथवा तदादर्शवत्त्वनिरूपणे कुन्दमाला भवत्युत्तररामचरितस्य मार्गदर्शिका, यथार्थमानवस्वभावचित्रणविषये च कुन्दमालायाः परिहीयते । उत्तरचरिते रामस्यादर्शचारित्रं संभाव्यमपि सहजाऽसहकृतत्वेन अप्रत्येयमिव भासते । किंतु कुन्दमालायां तद्दैवत्वचित्रणं मधुरपयःपात्रे तितिणीरसबिन्दुसंयोग इव वैरस्यं जनयति । रामस्य अत्यन्तादर्शैकचारित्रत्वेन उत्तरचरिते वर्णनमपि नैरन्तर्येण पिण्डखर्जूरास्वादनमिव रसिकहृययोद्वेजकं भवति ।

निगमनवाक्यम् ।

श्रीमद्रामायणे रामस्य दैवत्वं मधुरमानवता व्यज्यमानं सत् रसानन्दरमणीयमुपदेशप्रदानं रसपोषणं वा नायकचारित्रसमुन्मीलनायत्तमिति पर्यवस्यति ।

III–75

श्रीदृदृभूमिः ।

–प्रतिमा चौधरी, शिलाङ्ग

श्रीदृदो नाम न खलु अर्वाचीनं परन्तु सुप्राचीनमेव । विभिन्नतन्त्रेषु पुराणेषु च श्रीदृदृनामोल्लेखोऽसकृत् दृश्यते, एतेन एतदेव प्रतीयते यत् वर्त्तते खलु एतद्-स्थानमाहात्मम् प्राचीनग्रन्थेषु वदुधा श्रीदृदृनामोल्लेखस्य प्रधानतमं कारणं हि तस्याः सिद्धमहापीठसदृशी प्रसिद्धिः । परन्तु पुराकीर्तिः, संस्कृतिः, ऐतिह्यं यद्भूमेर्मान-वान् सुदीर्घकालं गौरवमण्डितान् कृतवन्तः तद्धि गौरवम् अधुना लुप्तप्रायं भवति ।

III–76

"रामायणस्य वसन्तवर्णनायां गीतिकाव्यधर्मिता"

–कु. जयश्री चट्टोपाध्याय, कलकत्ता।

भारतीयसाहित्यसाधनायाः सर्वतोभद्रमैश्वर्यं रामायणमेव भवति, यत्तु सहृदयानां हृदयसर्वस्वम् अनन्तवैचित्र्यमवगाहमानमिदं महाकाव्यं गीतिकाव्यधर्मितामपि सस्पृहमालिंगति ।

गीतिकवितायां वस्तुजगत् व्यक्तिभावनया निगीर्यमाणं व्यक्तिनिबद्धसुखेन सुभगं यथा प्रतीयते व्यक्तिनिबद्धदुःखेनापि तथैव विधुरं क्वचिदुपपद्यते। दुष्परिहरा चात्र निसर्गस्य सर्वातिशायिनी मनोज्ञता, अनतिक्रम्या च पाश्चात्यसम्मिता रोमान्स् इत्याख्यानिर्देश्या पर्याकुलता। गीतिकाव्यस्यैवमुपादानमविरलमास्ते रामायणस्य वसन्तवर्णनायाम् ।

वसन्तवर्णनमिदं रामविरहेणाविद्धमाद्यन्तं रोदनमयमेव प्रतिपद्यते। व्यक्तिहृदयस्याकुलामार्तिमास्वाद्य रूपरम्यापि निसर्गप्रकृतिर्व्यथाविद्धेनावेगेनोन्माथितात्र पूर्णापि शून्या प्रतीयते। मत्तसमीरे मत्तनिखिलनिसर्गे प्राणोल्लसेन गानमुत्थितम्। किन्तु सीतापहरणात् दुस्तरविरहवारिधौ मग्नं राममानसम्। समागते सरसवसन्ते मयूरादयः सर्वे प्राणिनः प्रियसंगमेन पूर्णमनोरथा हृष्यन्ति। अयमेको दयिताविरहे शून्यावसन्नहृदयो मनोविनोदनाय न किञ्चित् पश्यति। यद् यद् दृश्यमेकदा संभोगशृङ्गारस्योद्दिपनायालमासीत् तदेवाद्यो विप्रयोगस्य खेदोद्दीपनाय प्रभवति। सौन्दर्यस्यावेदनमत्र व्यर्थमुपपद्यते।

अत्र वस्तु स्वकीयप्राचुर्येण स्वरूपसंभारेण समुपास्थितमपि नालं नयनार्तिविनोदनाय। व्यक्तिहृदयस्य विरहार्तिरखिलमपि वस्तुनो रूपौदार्यं निःशेषेणात्ममावनया निगीर्य रोमान्सनुषङ्गिरिक्ततामुपपाद्य च गीतिकाव्यधार्मितां सबहुमाननिवेदयति, अतएवास्य रूपरङ्गिमा विधुरविषणतामालिङ्गय निःसङ्गः शोचति। न केवलं रामस्य सौन्दर्यस्यैवायं विरहः दुखगाहः प्रतिपद्यते।

III–77

ललितविस्तरः अलंकार निरुपण

डा. शारदा गांधी, पटियाला.

ललितविस्तर बौद्ध–संस्कृत ग्रन्थावली में परिगणित है। ललितविस्तर में

महात्मा बुद्ध का जीवन-चरित्र वर्णित है। यह ग्रन्थ तत्कालीन संस्कृति, ललितकलाओं और शिल्पकलाओं के ज्ञानका अनुपम स्रोत है। महाकाव्य के सभी तत्व या बीज इस ग्रन्थ में विद्यमान हैं।

काव्यशास्त्र में माने गये शब्द और अर्थ की चारुता में अभिवृद्धि करनेवाले शब्दालंकार, अर्थालंकार और उभयालंकारों के अनेकों उदाहरण ललितविस्तार में मिलते हैं।

अलंकारों के प्रयोग में मानव और प्रकृति का सम्बन्ध स्वाभाविक और आन्तरिक है। सामान्य से परोक्ष पदार्थों के चित्रण में भी इन अलंकारों का विशेष महत्व है। इस प्रकार की बहुत सी विशेषताएँ ललितविस्तर के अलंकार निरूपण में देखी जा सकती हैं।

III 78

कादम्बरी में पौराणिक निर्देश

–डा. (सुश्री) विमला गेरा, दिल्ली

सुप्रसिद्ध गद्यकार बाण के ग्रन्थों–हर्षचरित व कादम्बरी के अध्ययन से स्पष्ट है कि बाण को रामायण, महाभारत, पुराण आदि विभिन्न शास्त्रों का ज्ञान था। इस ग्रन्थ में यत्र-तत्र त्रिमूर्ति एवं अन्यान्य पात्रों के नामोल्लेख व उनसे सम्बन्धित कथाओंके प्रति निर्देश प्रप्त होते हैं।

बडे-बडे राजाओं को गर्वविहीन करने के कारण राजा शूद्रक को राजहंस को सवारी बनानेवाले ब्रह्मा के समान बताया गया है। जाबालि ऋषि के आश्रम को ब्रह्माजी के समान तीनों लोकों द्वारा वन्दित कहा है। हथेली में शंख व चक्र के चिन्हों के अंकित होने के कारण राजा शूद्रक को विष्णु-सदृश कहा है। विष्णु को जल में शयन करनेवाला व शेषनागको उनका आसन बताया है। उनके चरणों को गंगा का उद्‌गमस्थान कहा है। राजा शूद्रक के प्रभाव व जाबालि-ऋषि के आश्रमवर्णन आदि प्रसंगो में नृसिंहावतार में हिरण्यकशिपु के वक्षःस्थलविदीर्ण करने की कथा की ओर निर्देश है। राजा शूद्रक के पराक्रम, इन्द्रायुध अश्व की सामर्थ्य एवं राजा तारापीड के राजभवन वर्णन आदि प्रसंगों में वामनावतार की कथा

निर्दिष्ट है। विन्ध्याटवी, पम्पासरोवर व नायिका कादम्बरी आदि के वर्णनों में महावराहावतार में दंष्ट्रा पर पृथिवी धारण व हिरण्याक्षवध की घटनाओं की ओर संकेत है। विष्णु भगवान् के परशुराम, रामलक्ष्मणादि व श्रीकृष्णावतारों के उल्लेख भी प्राप्त हैं। कतिपय स्थलों पर विष्णु द्वारा मधुकैटभ दैत्यों के संहार की घटना की ओर निर्देश है।

समुद्रमंथन की घटना का बहुधा उल्लेख किया गया है। विन्ध्याटवी के प्रलयकालीन सन्ध्या से सादृश्यवर्णन एवं शाल्मली वृक्ष के वर्णन में शिवजी के तांडव नृत्य की ओर संकेत है। शिव जी द्वारा कामदेव-विजय एवं काम-दाह की घटनाएं कादम्बरी में निर्दिष्ट हैं। महाकाल-मन्दिर व शिवाराधन करती हुई महश्वेता के वर्णनों में कामपत्नी रति द्वारा कृत शिवाराधना के प्रति संकेत है। शिवजी के किरातवेष-धारण, विषपान, अन्धकासुरनाश एवं त्रिपुरदाह की घटनाएं यत्र-तत्र निर्दिष्ट हैं।

विन्ध्याटवी-वर्णन व अन्य स्थलों पर देवी कात्यायनी द्वारा महिषासुरवध का निर्देश है। धेनुकासुर वध, हल से यमुनाकर्षण व श्रीकृष्ण द्वारा कुवलयापीड हाथी के वध की घटनाओं के प्रति निर्देश प्राप्त हैं। इस में अन्य प्रसंग भी निर्दिष्ट हैं।

III–79

नाट्यशास्त्रीय क्षेत्र और भावप्रकाशन

–डा. (श्रीमती) प्रीतिप्रभा गोयल, जोधपुर

श्री मूराराम विशनोई

संस्कृत में नाट्यशास्त्र के क्षेत्र में शारदातनयविरचित भावप्रकाशन एक महत्वपूर्ण-स्तम्भ था। नाट्यशास्त्र के विभिन्न अंगों का जितना सांगोपांग विवेचन इस ग्रन्थ में प्राप्त होता है उससे यह निश्चय है कि इस ग्रन्थ पर अनेक टीकाएं एवं व्याख्याएं अवश्य की गई होंगी। किंतु आज वह सारी सामग्री अनुपलब्ध है। गायकवाड ओरियण्टल सीरीज (प्रकाशन सं ४५) के प्रकाशन के अतिरिक्त इस ग्रन्थ का और कोई संस्करण-प्रकाशित नहीं हुआ है और वह प्रकाशन भी मूल

संस्कृत कारिकाओं मात्र का ही हैं। ये तो भरत के नाट्यशास्त्र के पश्चात् रचे गए सभी नाट्यशास्त्रीय ग्रन्थ भरत के ही ऋणी हैं तथा अधिकतर भरत का ही अनुकरण करते हैं। शारदातनय भी इसके अपवाद नहीं हैं फिर भी प्रत्येक महत्व-पूर्ण स्थल पर भावप्रकाशनकारने अपनी मौलिकता और वैदुष्य को स्पष्ट किया है। भावप्रकाशन की मौलिक विशेषताएं निम्नांकित हैं।

शारदातनय ने रूपकों अथवा उपरूपकों के उदाहरणों के रूप में ऐसे अनेक रूपकों का नामोल्लेख किया है जो आज प्राप्त नहीं हैं। रस सम्बन्धी सभी पूर्ववर्ती मान्यताओं का उल्लेख करते हुए शारदातनय ने अपना एक भिन्न मौलिक मत भी उपस्थापित किया।

शारदातनय ने ध्वनि का अन्तर्भाव तात्पर्यवृत्ति में कर दिया है। आचार्य शंकुक के रसविषयक अनुमितिवाद का शारदातनय ने विस्तृत विवेचन करते हुए खण्डन किया। यथार्थ रूपक के दस भेदों का विवेचन तो अन्यत्र ग्रन्थों में भी प्राप्त होता है किन्तु बीस उपरूपकों का सोदाहरण विवेचन सर्वप्रथम शारदातनय ने ही किया है। शारदातनय ने नाट्य एवं संगीत के घनिष्ट सम्बन्ध को ध्यान में रखकर संगीत का भी विस्तृत विवेचन अपने ग्रन्थ में किया। शारदा–तनय ने उद्दीपन विभावों एवं अनुभावों का सर्वथा नवीन एवं मौलिक वर्गीकरण एवं विवेचन प्रस्तुत किया है।

III–80

भारतीय वाङ्मय में महर्षि वाल्मीकि–एक अध्ययन

–डा. मन्जुळा सहदेव, पटियाला

भारतीय वाङ्मय में वाल्मीकि को महर्षि तथा आदिकवि माना जाता है। परन्तु इस साहित्य में अनेक ऐसे सन्दर्भ भी दृष्टिगोचर होते हैं जहाँ उन्हें दस्यु, चण्डाल एवं किरात कहा गया है। क्या रामायण रचयिता वाल्मीकि जन्मजात दस्यु चण्डाल या किरात थे? इस वाल्मीकि के अतिरिक्त भारतीय साहित्य में और कितने वाल्मीकि हैं जिनके कथानकों को इनके साथ जोड दिया गया है। ये सभी प्रश्न गम्भीर विवेचन की अपेक्षा रखते हैं।

वाल्मीकि शब्द का व्युत्पत्तिजन्य अर्थ है–वल्मीके भवः इति । एक वैयाकरण वाल्मीकि के मतों को उद्धृत किया गया है परन्तु सम्पूर्ण वैदिक वाङ्मय में कहीं भी इस वैयाकरण वाल्मीकि को रामायण का रचयिता नहीं कहा गया ।

वर्तमान वाल्मीकि रामायण मे वाल्मीकि ने स्वयं को प्रचेता (वरुण) का दसवाँ पुत्र कहा है । दुसरी ओर लव–कुश ने उन्हे भार्गव कहा है । महाभारत और पुराणों में आदिकवि वाल्मीकि को भार्गव कहा गया है । अतः यहाँ पुत्र शब्द वैराज अर्थ में प्रयुक्त हुआ है जिसे व्याकरण में गोत्रापत्य नाम से कहा जाता है । वस्तुतः वाल्मीकि वरुण की दसवीं पीढी में से होने कारण भृगु गोत्र से सम्बन्धित रहे होंगे । इसी से वे प्राचेतस तथा भार्गव कहलाने लगे होंगे । वे भार्गव च्यवन और भार्गव परशुराम से सर्वथा भिन्न है ।

महाभारत का पर्यवेक्षण करने पर तीन वाल्मीकि उपलब्ध होते हैं । प्रथम ऋषि एवं कवि, द्वितीय ब्राह्मण शिवभक्त तथा तृतीय गरुडवंशी सुपर्ण वाल्मीकि। ब्राह्मण शिवभक्त वाल्मीकि के प्रसंग से ऐसा भासित होता है कि शिवभक्ति को महत्ता देने के लिए यह प्रसंग वाल्मीकि मे जोडा गया है । सुपर्ण वाल्मीकि एक अन्य वाल्मीकि है, आदिकवि से इनका कोई सम्बन्ध नहीं है । ए. सी. दास जैसे विद्वानों का विचार है कि यह एक यायावर आर्य जाति थी जो एक स्थान से दूसरे स्थान पर घूमती रहती थी । स्कन्दपुराण के अतिरिक्त अन्य पुराणों में वाल्मीकि का एक आदिकवि एवं महर्षि के रूप में वर्णन उपलब्ध होता है । स्कन्दपुराण के वैष्णव, आवन्त्य, प्रभास तथा नागरखण्ड में एक दस्यु एवं किरात वाल्मीकि का वर्णन मिलता है। अन्त में इन्हें ही रामायणका रचयिता कहा गया है। अध्यात्म तथा आनन्द रामायणों में उनके दस्यु जीवन को दुहराकर उन्हें रामायण का कर्त्ता कहा है । संस्कृत ललित साहित्य में अधिकांश कवियों ने वाल्मीकि को आदि कवि मानते हुए नमस्कार किया है किन्तु मुरारि तथा राजशेखर ने इनके नाम की व्युत्पत्ति दर्शाते हुए इन्हें "वल्मीकजन्मनः" कहा है ।

स्कन्दपुराण के वैष्णवखण्ड में वाल्मीकि की उत्पत्ति एक शैलूषी से और आनन्द रामायण में एक सर्पी से दर्शायी गयी है । संभव है इसी के आधार पर वाल्मीकि को परवर्ती साहित्य में श्वपच कहा गया है । आनन्द रामायण में उनकी पत्नी शूद्रा कही गयी है; संभव है इसी से वे चण्डाल कहे गये है ।

वस्तुतः रामायण के रचयिता आदिकवि वाल्मीकि भृगुवंश से सम्बन्धित थे। उन्होंने ईसा से ५०० वर्ष पूर्व इस काव्य की रचना की थी। आज का वाल्मीकि समाज इसी वाल्मीकि की पूजा करता है वह किसी भी मूल्य पर दस्यु एवं श्वपच वाल्मीकि से अपना सम्बन्ध स्थापित नहीं करता है। जब आज का वाल्मीकि समाज राम के वंशरक्षक वाल्मीकि को अपना गुरु मानता है तो राम को इष्ट माननेवाले हिन्दु समाज से उसकी क्या अन्तर रह जाता है।

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द्वा सुपर्णा–संस्कृत वाङ्मय में दाम्पत्य

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'द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते'

(ऋग्वेद १.१६, ४.२०)

ऋग्वेदिक ऋषियों ने ब्रह्म एवं जीव के पारस्परिक सम्बन्ध को स्पष्ट करने के लिए उपर्युक्त जिस मन्त्र का उद्घोष किया था, प्रकारान्तर से वही मन्त्र विवाहित स्त्री पुरुष के पुरातन सम्बन्ध का भी द्योतक है जो संसार रूपी डाल पर बैठनेवाले दो पक्षी हैं। स्त्री शक्ति है और पुरुष शक्तिमान्। शक्ति का कोई आधार स्थान ही नहीं है। पुरुष और प्रकृति का परिवर्तित नाम ही नर और नारी है। बृहदारण्यक उपनिषद् की कथा से स्पष्ट है कि पुरुष का आधा अंश पति है और आधा पत्नी। शतपथ ब्राह्मण ने भी यही तथ्य दुहराया है कि 'आत्मा का अर्ध भाग ही जाया (पत्नी) है'। भारतीय मूर्तिकला में शिव को अर्धनारीश्वर रूप में प्रस्तुत करना किसी एक व्यक्ति की सृजनशील कल्पना मात्र नहीं है वरन् उसमें युग–युगान्तर से पुष्ट भारतीय संस्कृति की यही विशेषता प्रस्फुटित है जो नर और नारी को पति एवं पत्नी के रूप में परस्पर अभिन्न, अन्योन्याश्रित एवं अनुरागयुक्त मानती है। संस्कृत वाङ्मय में दाम्पत्य इन्हीं विशिष्ट तीन गुणों से युक्त प्रकट हुआ है।

संस्कृत वाङ्मय में वर्णित दाम्पत्य किसी भी देश एवं किसी भी युग में सदैव ही स्पृहणीय रहेगा। क्योंकि इस दाम्पत्य ने पति पत्नी को समस्थिति माना था। इसी दाम्पत्य में बंधकर पति पत्नी सृष्टि के अनहद नादका उपभोग कर सकते हैं।

रस की प्रकृति सुखात्मक अथवा दुःखात्मक

–कु. मंजु लता खरे, लखनउ

रस क्या केवल सुखात्मक है या केवल दुःखात्मक अथवा सुख-दुःख मिश्रित उभय रस है? यह समस्या भारतीय आचार्यों के बीच सदैव ही विवाद का विषय बनी रही है।

आचार्य भरत ने रस को उभयात्मक रूप में स्वीकार किया है क्योंकि नाटक में लोकवृत्त का चित्रण होता है। लोकवृत्त का चित्रण केवल सुखात्मक या केवल दुःखात्मक रूप में नहीं होता, बल्कि सुख–दुःख मिश्रित भावों का ही अनुकरण नाट्य में होता है। इसलिये इससे प्राप्त होने वाला रस उभयात्मक (सुखात्मक व दुःखात्मक) रूप होता है। भोज, सागरनन्दी, शिंगभूपाल व शारदातनय आदि सभी ने भरत के इसी मंतव्य का अनुमोदन किया है। अभिनवगुप्त ने रस को उभयात्मक रूप में मानकर रस की तीन कोटियां निर्धारित की हैं–

१) कोई रस सुखात्मक और कोई रस दुःखात्मक है।
२) सभी रसों में सुख-दुःख का समावेश है।
३) कोई केवल सुखात्मक है।

अभिनवगुप्त ने प्रथम कोटि में सुखात्मक के अन्तर्गत शृङ्गार, हास्य, वीर व अद्‌भुत तथा दुःखात्मक के अन्तर्गत करुण, बीभत्स, रौद्र व भयानक रखा है। द्वितीय कोटि के अन्तर्गत इन्होंने सभी रसों में सुख–दुःख का समावेश किया है। अभिनवगुप्त के पश्चात् धनञ्जय व धनिक ने इसकी सुख–दुःखात्मकता को स्वीकार न करके रस की ऐकान्तिक सुखात्मकता का प्रतिपादन किया है।

नाट्यदर्पणकार ने रस की ऐकान्तिक सुखात्मकता खंडन करते हुए कहा है कि करुण, रौद्र और भयानक रसों के द्वारा सहृदय उद्‌विग्न हो उठता है उद्–विग्नता को सुख की संज्ञा अभिहित नहीं की जा सकती है। सुखास्वाद के द्वारा उद्वेग की कभी अनुभूति नहीं होती है। इसलिये इन्हें सुखात्मक स्वीकार नहीं किया जा सकता है।

इस प्रकार से इन के मत में अभिनवगुप्त के मत से समानता होने पर भी मौलिक भिन्नता यह है कि अभिनवगुप्त सभी रसों को सुख–दुःखात्मक मानते हैं और नाट्यदर्पणकार सर्वथा दो भिन्न कोटियां निर्धारित करते हैं।

इस प्रकार से विदित होता है कि आचार्यों में रस की सुख–दुःखात्मकता के सम्बन्ध में अनेक मतभेद हैं।

अतः यह कहा जा सकता है कि प्रत्येक स्थायीभाव अपरिपक्व अवस्था में लौकिक सुख अथवा दुःख का कारण बनता है, किन्तु परिपक्व अवस्था में केवल अलौकिक सुख का ही कारण बनता है।

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।। रामायण कालीन बानर यक्ष एवं राक्षस ।।

–डा. कान्ति किशोर भरतिया, कानपुर

भारतीय साहित्य का विश्वसाहित्य में सर्वाधिक प्रतिनिधित्व करने में सक्षम एवं अप्रतिम लोकप्रिय ग्रन्थ रामायण महाकाव्य में रामायण का युद्ध अपना विशेष महत्व रखता है। इस संग्राम में राम के पक्ष के योद्धा सैनिक वानर थे जब कि रावण पक्षीय सेना यक्ष एवं राक्षसों से परिपूर्ण थी। रामायण के अन्तः साक्ष्य स्वरूप अनेक उद्धरण प्रस्तुत करते हुए यह सिद्ध किया गया है कि यक्ष, राक्षस एवं वानर तीनों मनुष्य ही थे। बालकाण्ड सर्ग १७। श्लोक २५ .... २७ एवं युद्धकाण्ड सर्ग ४। श्लोक ६५....७१ में बताया गया है कि वानर सिंह एवं व्याघ्र के बल का भी अतिक्रमण करते थे तथा पर्वतशिलाओं एवं वृक्षों का अस्त्रों के समान प्रयोग करते थे। युद्धकाण्ड सर्ग ११७ श्लोक ११ में राम स्वयं दिक्पालों के समक्ष अपने को मनुष्य स्वीकार करते हैं। उत्तरकाण्ड सर्ग ४। श्लोक ११, १२, १३ के अनुसार सृष्टि की रचना के आरम्भ मे प्रजापति ब्रह्मा ने रक्षा करने का भार राक्षसों को एवं यज्ञ करने का भार यक्षों को सौंपा था। सुन्दर–काण्द सर्ग ६। श्लोक ५७....६३ के अनुसार रावण के अन्तःपुर में याक्षी, राक्षसी एवं मानुषी स्त्रियां मिलकर इस प्रकार सोती थीं कि उनके वस्त्र परस्पर मिल जाते थे और समानाकृति होने के कारण यह पहिचानना कठिन हो जाता था कि कौन किस योनि विशेष की है। युद्धकाण्ड सर्ग ६, श्लोक ३४, ३५ के अनुसार राम की वानर सेना के सम्बन्ध मे स्थिर आज्ञा थी कि वानरों को रणक्षेत्र मे मनुष्य रूप कदापि धारण नहीं करना चाहिये। वानर केवल वेष सूचक चिन्ह है। राम लक्ष्मण, विभीषण तथा अन्य चार सैनिकों को छोडकर किसी अन्य को रणसंग्राम मे मानववेष धारण करने की आज्ञा न थी। इस विवेचना से हम इस सहज निष्कर्ष पर पहुंच जाते हैं कि यक्ष, राक्षस एवं वानर तीनों ही निश्चित रूप से मनुष्य थे।

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भरत एवं अभिनव के मत में भाव का स्वरूप

–डा. हरिदत्त शर्मा, इलाहाबाद

आचार्य भरत ने 'भावयन्तीति भावाः' इस व्युत्पति को ग्रहण कर भावन करने वाले तत्त्व को भाव रूप में स्वीकार किया है। 'भावयन्ति' यह णिजन्त धातुप्रयोग दो भिन्न कर्मों के साथ किया गया है। प्रथम प्रयोग करणार्थक है, अर्थात् भाव वे हैं जो करते हैं, जो काव्यार्थरूप रस अथवा रसरूप काव्यार्थ को भावित करते हैं। भावन का भरतगृहीत द्वितीय अर्थ है–व्यापन अथवा वासन, अर्थात् भाव वे हैं, जो सामाजिक के मन को वासित या व्याप्त करते हैं। वस्तुतः इन दो मतों में भी परस्पर कोई विशेष भेद नहीं है। भाव के दो कार्य हैं-एक ओर ये काव्यार्थरूप कवि के अन्तर्गत भाव को आस्वाद्य बनाते हैं और दूसरी ओर सामाजिक के मन को व्याप्त करते हैं। चित्तवृत्तिस्वरूप भाव सर्वप्रथम कवि के हृदय में अंकुरित होकर उसे व्याप्त करते हैं और फिर अपने को ही आस्वाद्य बनाते हैं। वस्तुतः भरत के मत में तो काव्यार्थ या कविभाव का भावन करनेवाले तत्त्व ही भाव हैं। अभिनवगुप्त ने भाव के इन दोनों स्वरूपों को चित्तवृत्तिस्वरूप माना है।

अधिकांश समीक्षकों ने विभाव, अनुभाव, स्थायी, व्यभिचारि तथा सात्त्विक-भाव–समस्त रसव्यंजक सामग्री को भरत की सम्मति में भाव माना है। परन्तु भरत के सन्दर्भों पर ध्यान देने से ज्ञात होता है कि भरत भाव के विषय में पृथक् तथा विभाव–अनुभाव के विषय में पृथक् प्रश्न पूछते हैं और उत्तरस्वरूप तीनों की पृथक्–पृथक् ही व्युत्पत्ति करते हैं। भरत के मत में विभाव–अनुभाव रसाभिव्यक्ति के अपरिहार्य साधन तो हैं, परन्तु वे स्वयं भाव नहीं।

III–85

नाट्यशास्त्र में मत्तवारणी

–डा. सुधा रस्तोगी, लखनऊ

भरतकृत नाट्यशास्त्र की सर्वाधिक जटिल एवं विवादास्पद समस्याओं में एक मत्तवारणीविषयक धारणा है। भरतमुनि के मत में रंगपीठ के पार्श्व में उसी के प्रमाणानुरूप, चार स्तम्भों से युक्त मत्तवारणी की रचना की जानी चाहिए जिसकी ऊँचाई डेढ हाथ एवं धरातल रंगमण्डप के तुल्य होना चाहिए।

स्वरूप

अभिनवगुप्त के विचारानुसार रंगपीठ के दोनों पार्श्वों में बाहर की ओर मत्तवारणी की रचना की जानी चाहिए पर यहाँ अभिनव यह भूल जाते हैं कि नाट्यगृह के स्वीकृत परिणाम के बाहर कोई भाग बनाने का विधान नाट्यशास्त्र में नहीं है।

हमारी धारणा के अनुसार मत्तवारणी शब्द "बरामदा" अर्थात् मत्तवारण का ही स्त्रीलिङ्ग प्रतीत होता है।

स्थिति

रंगपीठ के पार्श्व एवं रंगशीर्ष के पार्श्व में यह दो स्थितियाँ. अतः इसकी स्थिति सुस्पष्ट है कि रंगपीठ मात्र के पार्श्व में बनाने पर वर्गाकार ८×८ हाथ की और रंगपीठ के अतिरिक्त रंगशीर्ष के भी पार्श्व में स्थित होने पर आयताकार १६×८ हाथ की मत्तवारणी सिद्ध होती है।

उपयोगिता

मत्तवारणी की चर्चा करते हुए प्रायः इसकी उपयोगिता को भुला दिया गया है जिससे इसकी उपस्थिति व्यर्थ प्रतीत होती है। आचार्य अभिनवगुप्त के काल तक मत्तवारणी के इस उपयोग की स्मृति शेष थी क्योंकि उनका कथन है– "तेन मत्तवारण्यालोकेन नात्यर्थं रंगपीठस्य दुष्प्रेक्षता" (ना. शा. २–६४ पर अभिनव-भारती)।

मत्तवारणी की एक अन्य उपयोगिता नाट्य के वास्तविक प्रयोग के समय भी है। इस दृष्टि से देखने पर मत्तवारणी आधुनिक पार्श्व (wing) के तुल्य ठहरती है।

III–86

भारवि कालीन भारत

–चित्तरंजन मिश्र, मुजफ्फरपुर

महाभारतका कथानक अतीत काल का है, लेकिन उस अतीतका चित्रण कवि ने अपने समसामयिक समाज से प्रभावित होकर किया। यह प्रवृत्ति केवल

भारवि के विषय में ही नहीं, प्रत्युत विश्व के समस्त साहित्यकारों में परिलक्षित होती है ।

मेरे दृष्टिकोण से भारवि द्वारा वर्णित सामाजिक परिस्थितियों और सांस्कृतिक तत्त्वों का साँगोपांग विवेचन किया जाय तो यह प्रयास भी उनकी तिथि निर्धारण के विषय में पूर्ण सहायक सिद्ध होगा ।

किरातार्जुनीयम् के अध्ययन से प्रतीत होता है कि तत्कालीन समाज उच्च और निम्न इन दो श्रेणियों में विभक्त था । इस के चतुर्दश सर्ग में इसका उल्लेख मिलता है ।

तत्कालीन समाज वैदिक धर्मावलम्बी प्रतीत होता है । यज्ञों का अनुष्ठान लौकिक अभ्युदय और पारलौकिक निश्रेयस की सिद्धि के लिये किया जाता था। यज्ञ के लिये वेदी का निर्माण होता था तथा पशुओं की बलि भी दी जाती थी। तत्कालीन समाज में वैदिक धर्म पूर्ण रूप से प्रचलित था । ऐतिहासिक अन्य साधनों से भी हमें इस मत की पुष्टि होती है ।

III–87

। 'मेघदूत' की 'सारोद्धारिणी' टीका तथा रामगिरि का भौगोलिक निर्द्धारण ।

–श्री सुन्दरलाल त्रिपाठी, भोपाल

नागपुर से यात्रा करने पर मार्ग में उन्हें अट्ठाइस मील उत्तर दिशा में स्थित अत्यन्त लघु पर्वतखण्ड का गांव रामटेक मिला । विदेशी पर्यटक ने अपने यात्रा विचारण में रामटेक को रामगिरि की भौगोलिक प्रतिष्ठा प्रदानपूर्वक लिखा... भारतीय आचरण, आस्था, चरित्र एवं नैतिकता के विपरीत इस असदाचारपूर्ण कदर्य-गर्ह्य, अस्वाभाविक असम्भव कथा को परित्यागपूर्वक हिरेस हेमैन विल्सन ने पर्यटक का भौगोलिक निर्देश ग्रहण कर लिया और 'मेघदूत' के अपने मूल के सहित उसे प्रकाशित किया ।

यही परिपाटी भारतीय आलोचकों ने भी स्वीकार कर ली । उन्होंने परमार्थ-चिह्न वल्लभदेव तथा कोलाचल मल्लिनाथ सूरि का यह विवेचन अस्वीकार कर

दिया कि रामगिरि चित्रकूट अन्चल में है। विद्वान् विवेचकों का ध्यान आकर्षित नहीं हुआ कि महाकाव्य के अनुसार बुन्देलखण्ड के भरत-मिलन के चित्रकूट के अतिरिक्त दण्डक में भी एक चित्रकूट परिसर है और दण्डक में रामगिरि नामक एक प्रत्यन्त पर्वत है, जो 'मेघदूत' की वर्णना के अणु अणु अनुरूप है। स्थिरदेव ने स्पष्ट निर्द्धारणा किया है कि रामगिरि दण्डक के अन्तर्गत है। क्योंकि उक्त टीका अप्रकाशित है। 'सारोद्धारिणी' टीका का उल्लेख और भी स्पष्ट है- 'कश्चिदनिर्दिष्टनामा यक्षः पुणयजनो वसतिं चक्रे। स्थितिं बबन्ध। क्व। रामगिर्याश्रमेषु। रामगिरिर्दण्डकारण्ये प्रसिद्धस्तस्याश्रमेषु मुनिनिवासोचितस्थानेषु अथवा रामः दशरथात्मजः तेनाश्रितः गिरिः रामगिरिस्तस्याश्रमेषु।

भरत मल्लिक की टीका से भी यही अर्थ सम्पादित होता है।

अर्थात् रामगिरि दण्डकारण्य के अन्तर्गत रामगिरि आख्या का ही प्रत्यन्त-पर्वत है। वह रामटेक नहीं है।

III-88

नायक. वर्गीकरण-विवेचन

डा. इन्दर कौर, मुजफ्फरपुर

संस्कृत लक्षण-ग्रन्थों के आचार्यों के अनुसार रूपक के भेदक तत्त्व तीन हैं-वस्तु, नेता, रस। इनमें 'नेता में रूपक के सभी पात्रों का अन्तर्भाव माना गया है। इस निबन्ध में रूपक के पात्रों में से केवल नायक का विवेचन, सिद्धान्त-प्रयोग की दृष्टि से, किया गया है।

प्रस्तुत निबन्ध में चार खण्ड हैं।

प्रथम खण्ड में विषय की प्रस्तावना है।

द्वितीय खण्ड में नायक-वर्गीकरण का समीक्षण है।

तृतीय खण्ड में प्रतिनायक की समस्या पर विचार किया गया है तथा

चतुर्थ खण्ड उपसंहार है।

द्वितीय खण्ड को अनेक उपखण्डों में विभाजित किया गया है। आरम्भ के छे उपखण्डों में नायकत्व के आधार का विवेचन किया गया है। इस सन्दर्भ में भोजराज, सागरनन्दी, रामचन्द्र-गुणचन्द्र, सिंगभूपाल तथा विद्यानाथ के सिद्धान्तों का समीक्षण करते हुए नायकत्व के आधारभूततत्त्व के रूप में 'कथाव्यापित्व', 'फलस्वामित्व', 'अंगी-रस के आलम्बनत्व' इन तीनों मे से 'कथाव्यापित्व' का ही स्वीकार करने के पक्ष में अभिमत दिया गया है।

परवर्ती एक उपखण्ड में नायक के सामान्य गुणों तथा सात्विक गुणों का विवेचन करते हुए उनकी अपरिहार्य स्थिति पर विचार किया गया है। तदुपरान्त सात उपखण्डो में नायकों के १) गुण की दृष्टि से उत्तम, मध्यम, अधम भेदों, २) प्रकृति की दृष्टि से चार भेदों-धीरोदात्त, धीरललित, धीरप्रशान्त और धीरोद्धत, ३) योनि की दृष्टि से ती भेदों-दिव्य, दिव्यादिव्य, अदिव्य, ४) वैवाहिक स्थिति की दृष्टि से तीन भेदों-पति, उपपति, वैशिक, ५) नायिका के प्रति आसक्ति की दृष्टि से अनुकूल, दक्षिण, शठ, धृष्ट इन सबका विवेचन किया गया है।

तृतीय खण्ड में संकृत-रूपकों में प्रतिनायक की स्थिति का आकलन किया गया है। इस सन्दर्भ में 'धीरोद्धत' नायक का तुलनात्मक दृष्टि से मूल्यांकन किया गया है।

चतुर्थ खण्ड में नायकत्व, नायक वर्गीकरण तथा प्रतिनायक का समीक्षण, संस्कृत रूपकों में सिद्धान्त-प्रयोग की दृष्टि से, करते हुए प्रस्तुत निबन्ध के लेखक ने अपने विचारों का प्रतिपादन किया है।

III-89

ललित:-गीतगौरीपतिकाव्य पर एक अर्वाचीन अप्रकाशित टीका

-डा. रमेशचन्द्र पुरोहित, उज्जैन

श्री भानुदत्तजी ने 'गीतगौरीपतिकाव्य' की रचना करते हुए उस पर स्वोपज्ञ टीका भी लिखी है जो ग्रन्थमाला में प्रकाशित हुई है। इस संक्षिप्त टीका को इसके रचयिता ने 'टिप्पणी' ही माना है, जो प्रस्तुत काव्य का रसास्वादन करने में सहायक तो है, परन्तु श्री जयदेव विरचित 'गीतगोविन्द' के समकक्ष इस काव्य का वास्तविक मूल्यांकन करने में अक्षम है।

'ललिता' प्रस्तुत ग्रन्थ की एक अज्ञात टीका है, जिसकी रचना उज्जैन निवासी श्री काशिनाथ शास्त्री अडसूले ने विगत शताब्दी में की है। यह टीका सिन्धिया प्राच्यविद्या शोध प्रतिष्ठान, विक्रम विश्वविद्यालय, उज्जैन में पाण्डुलिपि के रूप में विद्यमान है। इस टीका में टीकाकार ने विभिन्न दृष्टिकोणों से मूलग्रन्थ की विवेचना करते हुए उसका वास्तविक मूल्यांकन किया है, जो प्रस्तुत लेख में प्रदर्शित किया गया है।

III–90

कालिदास की काव्यकला एवं नाट्यकला

–डा. एम्. के. वर्मा, कानपुर

कालिदास ने अपने नाटकों में घटना–संयोजन में अद्वितीय निपुणता प्राप्त की है। अपने काव्यों तथा नाटकों की कथावस्तु को एक विशेष रूप देकर कालिदास ने अपनी भौतिकता को प्रदर्शित किया है। कथानक में अलौकिक तत्त्व का समावेश कर कालिदास ने भारतीय परम्परा का पालन किया है। कालिदास की रचनाओं की एक प्रमुख विशेषता है उनके वर्णन की स्वाभाविकता। कालिदास की रचनायों का कथानक संवाद तथा कार्य-व्यापार दोनों में गतिशीलता प्राप्त करता है। अपनी विलक्षण नाट्यप्रतिभा से कालिदास ने अनेक मार्मिक स्थलों की रचना की है। कोमल एवं सुकुमार भावों की अभिव्यंजना में कालिदास का अद्वितीय स्थान है। वे सौन्दर्य की सफलता को प्रिय की प्रसन्नता में मानते हैं–प्रियेषु सौभाग्यफला हि चारुता। वे नारी के वास्तविक सौन्दर्य को उनकी सच्चरित्रता तथा सद्गृहिणी के महान् गुणों के विभूषित होने में ही मानते हैं। उनके अनुसार अनियमित, बन्धनहीन, शारीरिक आकर्षण तथा बाह्य रूप–सज्जा और विषय वासना पर आधारित प्रेम सफल नहीं होता। उनका मत था कि प्रेम की सार्थकता विवाह में तथा विवाह की सार्थकता सन्तानोत्पत्ति के माङ्गलिक व्यापार में है। कालिदास ने विविध प्रकार के पात्रों की रचना की है किन्तु तपोवन तथा राजभवन के पात्रों का चरित्र चित्रण उन्हें विशेष प्रिय है। उनके पुरुष पात्रों की अपेक्षा स्त्री पात्रों का चित्रण अधिक सुन्दर हुआ है। कालिदास ने कुछ घटनाओं के अपनी रचनाओं में समान रूप से प्रस्तुत किया है।

प्राचीन भारत में कुत्तों की स्थिति

–डा. महेशदत्त शर्मा, *Budaun* (*U.P.*)

यद्यपि ऋग्वेद के पुरुषसूक्त में अन्य पशुओं की उत्पत्ति के अवसर पर कुत्ता का कोई प्रसंग नहीं है तथापि वह आर्य लोगों का अत्युपयोगी पशु है। वैदिक साहित्य में कुत्ता का विविध अभिधानों की विरलता होते हुए भी हम उसका मार्ग-रक्षक, गुप्तचर, अंगरक्षक और सहचर के रूप में वर्णन प्राप्त करते हैं। ऋग्वेद के यम, यजुर्वेद तथा अथर्ववेद के शिव उनके स्वामी हैं। यम के पाश शाम और शबल दो कुत्ते हैं, वे मार्गरक्षा और गृहरक्षा का कार्य करते हैं, आकृति के कारण वे 'चतुरक्ष' कहलाते हैं। क्योंकि उनकी भ्रुकुटियों के ऊपर श्वेत–रक्त धब्बे हैं। यम का उत्तरवर्ती काल में धर्मराज पद से बोध होने लगा। महाभारत के युधिष्ठिर भी धर्मराज कहलाते थे। अतः स्वर्गारोहण के अवसर पर धर्मस्वरूप कुत्ता उनका मार्गदर्शक या सहचर का कार्य करता है।

कुत्तो के अर्थ में 'श्वन्' और 'सारमेय' पुल्लिङ्गवाची 'सरमा' शब्द स्त्रीलिङ्गवाची शब्द हैं जो ऋग्वेद, यजुर्वेद और ब्राह्मणग्रन्थों में मिलते हैं तथा सबसे प्राचीन हैं। स्त्रीलिङ्गवाची 'शुनी' शब्द संहिताओं में केवल अथर्ववेद और पैप्पलाद संहिता तक ही सीमित है। 'श्वन्' और 'सारमेय' दोनों शब्द कुत्तों की गति और चेष्टा के द्योतक हैं। इन शब्दों का कुछ स्थलों पर भिन्न अर्थ भी किया गया है। कुत्ते के अर्थ में 'कुर्कुर' शब्द का उल्लेख अथर्ववेद, भारद्वाजगृह्यसूत्र, हिरण्यकेशिगृह्यसूत्र और महाभाष्य आदि में मिलता है। यह शब्द लौकिक साहित्य में अनुपलब्ध है।

वेद काल में सप्तसिन्धव प्रदेश के आस–पास कुत्तों से माल ढोने का कार्य लिया जाता था। महाभाष्य में 'श्वशृगालम्' और 'श्ववराहिका' इसी बात के प्रामाणिक शब्द है। 'श्वपच' शब्द से सिद्ध होता है कि नीच जाति के लोग कुत्तों का भी मांस खाते थे परन्तु उच्च वर्ण के लोग केवल आपत्तिकाल में ऐसा करते थे। कुत्ते के द्वारा न्याय की माँग (वाल्मीकि रामायण उत्तरकाण्ड) तथा उसके द्वारा मनुष्यों को शाप देने की (महाभारत आदिपर्व ३) अनेक विचित्र घटनाओं का उल्लेख भी प्राप्त होता है। कुत्ता के नामपर अनेक मुहावरों की रचना और उसके द्वारा किये गये अङ्ग संचालनों से कार्य की सिद्धि–असिद्धिका बोध करना भी एक अक्षुण्ण परम्परा रही है।

संस्कृत नाटकों में शकुन संबंधी धार्मिक विश्वास

–बापूलाल आंजना, गोरखपुर

हमारा अधिकांश प्राचीन साहित्य धार्मिक भावना से ओत प्रोत है। विशेष रूप से संस्कृक नाटक विषयवस्तु, पात्र आदि सभी दृष्टियों से धार्मिक भावना से प्रेरित है। भरतमुनि ने नाटक को जन–सामान्य के आचरण या वृत्तान्त का अनुकरण करनेवाला कहा है–'लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम्। १.११२

शकुन संबन्धी विश्वासों में संस्कृत नाटककारों ने तत्कालीन धार्मिक लोक–विश्वासों को वाणी दी है। शकुनों में यह विश्वास निहित रहता है कि कोई दैवशक्ति मानसिक या आंगिक या प्राकृतिक जगत् के परिवर्तनों द्वारा मनुष्य को भावीशुभ या अशुभ का पूर्व परिचय दे देती है। शकुनों को चार भागों में रखा जा सकता है– क) प्रकृति–जीवन, ख) पशुजगत्, ग) शारीरिक–विकास तथा घ) मन–स्थिति पर आधारित।

इन धार्मिक कथारूढियों के प्रयोग से जहाँ नाटककार भावी घटना का पूर्वाभास देकर पात्र व प्रेक्षक दोनों के मन में भवितव्य के प्रति औत्सुक्य भाव जगा देता है। वहाँ पात्रों का मनोविश्लेषण भी सफलता पूर्वक करता है। भावी अशुभ के शमन के लिए भी कई तरह के धार्मिक कृत्य करवाए जाते थे। स्वस्त्य–यन, जप–तप, शांति–कर्म, पूजा–पाठ, ब्राह्मण–भोजन, दानादि ऐसे ही धार्मिक कृत्य थे। इस प्रकार शकुन संबंधी धार्मिक विश्वास कई तरह के धार्मिक कर्म–काण्डों या दूसरे कई धार्मिक विश्वासों से जुडा हुआ है।

इस निबंध में लेखक ने उपर्युक्त परिवेश में महाकवि भास, कालिदास, शूद्रक, विशाखदत्त, भट्टनारायण, राजशेखर जयदेव, मुरारि, दामोदरमिश्र, क्षेमीश्वर, रामचन्द्र, लोकनाथ भट्ट, कर्णपूर, रूपगोस्वामी, गजपति श्री कपिलेन्द्रदेव आदि सभी प्रमुख संस्कृत नाटककारों की नाट्यकृतियों में आए शकुन संबन्धी विस्तार से विवेचन किया गया है।

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कवियों की दृष्टि में रमणीयता का स्वरूप

–डा. रामगोपाल मिश्र, दिल्ली.

प्रतिपल परिवर्तित प्रकृति के परिवेष में वैदिक कवियों की कल्पना का विस्तार हुआ है। विशेष कर संगीत और काव्य का मधुर मिलन उषा-सूक्तों में दर्शनीय है। उनकी दृष्टि मे रमणीयता का स्वरूप सतत गतिमान है। गति ही अव्याज मनोहर, स्मयमान सूनरी के सौन्दर्य को सतत मुखरित करती रहती है।

महाकवि कालिदास ने वैदिक भावना की तरह गति को रमणीयता का स्वरूप माना और उसे अधिक स्पष्टता प्रदान की है। दर्शन–लालसा सतत संवर्धित होती रहे, नयन–तृप्ति का आभास न हो पाये, वही कान्ति है। वह सलिल निधि की तरह प्रतिक्षण नयी ही बनी रहती है।

चिर–दृष्ट पदार्थ भी प्रतिक्षण नये प्रतीत हों, वे विस्फारित नेत्रों से चकित करते रहते हैं। नयनों को उनकी रमणीयता ऐसा आकर्षिक करती है कि व्यक्ति बाह्य परिप्रेक्ष्य से असंपृक्त होकर सतत उसका पान करता रहता है। यही उलका लोकोत्तर निकष है।

महाकवि भवभूति ने उत्तररामचरित में इसी तथ्य का प्रतिपादन अनेक बार किया है।

महाकवि माघ की रमणीयता ता स्वरूप पूर्ववर्ती कवियों की छाया ही है। राजशेखर के अनुसार वाक्–धेनु अहर्निश दुही जाने पर भी विना दुही सी प्रतीत होती है, अर्थात् उसमें नवत्व विद्यमान है। यद्यपि उपर्युक्त कवियों की उक्तियों का अर्थ–साम्य स्पष्ट है तथापि उनके कथन में चारुत्व रहने के कारण नवीनता है। अपूर्व अर्थलाभार्थी कवि पूर्व प्रतिपादित तथ्य को गृहणकर उसे अपना सा बनाकर प्रस्तुत करता है, अत: काव्यार्थ विराम नहीं। आचार्यों का यही अभिमत मत है।

III–94

लुप्त भए सदग्रन्थ

–डा. भगवतीलाल राजपुरोहित, उज्जैन

जगत्–जाहिर है कि भारतीय प्राचीन वाङ्मय गौरवशाली था। यह

वाङ्मय उपलब्ध से अनन्त गुना अधिक था, जो उपलब्ध नहीं है, लुप्त हो चुका है अथवा नष्ट हो चुका है।

देश की इस गारिमामयी सांस्कृतिक–सम्पदा के लोप के विभिन्न कारणों तथा परिस्थितियों पर प्रस्तुत शोधपत्र में विचार किया गया है।

III–95

मुसलमानों की संस्कृत रचनाएँ

–डा. भगवतीलाल राजपुरोहित, उज्जैन

भारतीय संस्कृति में विभिन्न सभ्यताओं का समाहार है। इस्लाम ने भी इस संस्कृति को पर्याप्त समृद्ध किया है। स्थापत्य, संगीत, चित्रकला तथा हिन्दी-साहित्य की समृद्धि में तो मुसलमानों का अविस्मरणीय सहयोग रहा ही है, पर स्फुट श्लोक तथा ग्रन्थ का भी उन्होंने सांस्कृत-प्रेम तथा भारतीय के प्रति परम अनुराग जताया है।

विदेशी रुद्रदामन् ने संस्कृत में प्रथम बार गिरनार–लेख लिखवाकर संस्कृत को राजकीय गौरव प्रदान किया था। परन्तु मुस्लिम युग में तो सारा राज–काज एवं व्यवहार उर्दू–फारसी में होता था। संस्कृत उस काल लुप्तप्राय भाषा था। स्थानीय भाषाओं में साहित्य–रचना का बोलबाला था। तब भी संस्कृत–ग्रन्थों को उन लोगोंने ने पढा, भाषा में दक्षता पायी एवं उनमें उन्होंने साहित्य रचना की यह उनके इस भाषा के प्रति अमित अनुराग का ही द्योतक है।

प्रस्तुत शोधपत्र में ऐसी ही संस्कृत कृतियों की ओर सकेत किया गया है।

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रुक्मिणीकल्याण के सङ्गीतशास्त्रविषयक पद्य–एक दृष्टि

–डा. सुषमा कुलश्रेष्ठ एवम् आभा कुलश्रेष्ठ, दिल्ली

श्री राजचूडामणि दीक्षित रुक्मिणीकल्याण महाकाव्य के अनेक पद्यों में कवि का सङ्गीतशास्त्रविषयक पाण्डित्य परिलक्षित होता है। प्रस्तुत शोधपत्र में कवि के

सङ्गीतविषयक ज्ञान के मूल्याङ्कन का प्रयास किया गया है। गीतं वाद्यं च नृत्यञ्च त्रयं सङ्गीतमुच्यते। सङ्गीत के अन्तर्गत गायन, वादन तथा नृत्य तीनों को परिगणित किया जाता है। अतएव यहाँ क्रम से इन तीनों का रुक्मिणीकल्याण महाकाव्य में प्रयोग विवेचित है।

महाकवि श्री राजचूडामणि ने अपने महाकाव्य में षड्ज, स्वर, विस्वर, विकृत स्वर, पञ्चम स्वर, राग, पञ्चम राग, गीत, गीति, गान, आलाप, श्रुति, ग्राम, मूर्च्छना, ताल, लय, गन्धर्व, तन्त्री, विपञ्ची, विपञ्चिका, परिवादिनी, वीणा, बीणा-कोण, कोण-यष्टि, मृदङ्ग, शङ्ख, आनक, मुस्वाद्य, वेणु, मुरली, वंशी एवं लास्य प्रभृति अनेक सङ्गीतशास्त्र के पारिभाषिक शब्दों का विविध प्रसङ्गों में उल्लेख किया है। इन सभी पारिभाषिक शब्दों का विस्तृत विवेचन एवं कविकृत प्रयोग का औचित्य इस शोधपत्र में प्रस्तुत किया गया है।

III-97

संस्कृत काव्य शास्त्र में दोषः स्वरूप विवेचन

—डा–गंगाधर भट्ट, जयपुर

अदोषं गुणवत्काव्यम्

काव्य शास्त्र के कतिपय मनीषियों ने 'महान् निर्दोषता गुणः' कहकर काव्य में दोषों की अनवस्थिति को ही एक विशिष्ट गुण स्वीकृत किया है।

आधुनिक काल के काव्यशास्त्रियों ने प्राचीन आचार्यों के समान दोषों का निरूपण तो नहीं किया तथापि कतिपय आधुनिक आलोचक इस ओर सचेष्ट रहे हैं।

दोष की परिभाषा देते हुए काव्य शास्त्र के आद्य आचार्य भरत ने दोषों को नाटकाश्रित माना हैं, साथ ही गुणों को दोषों का विपर्यय माना है। आचार्य वामन ने भरत के मत कें विपरीत दोषों को गुणों का विपर्यय स्वीकृत किया है। महिम भट्ट ने अनौचित्य अथवा औचित्य के परिहार को दोष की संज्ञा दी है।

दोष मुख्यतः रस के व्याघातक होने से, अनेक प्रकार के हो सकते हैं। उनकी संख्या के सम्बन्ध में संस्कृत के प्राचीन काव्य शास्त्रियों ने पर्याप्त मनन चिन्तन

किया है। वामन सर्व–प्रथम काव्यशास्त्री थे। उन्होंने दोषों का वैज्ञानिक रूप से वर्गीकरण किया है।

अब प्रश्न यह उठता है कि क्या दोष सदा दोष ही रहते हैं अथवा स्थान–भेद से उनके दोषत्व में अन्तर आ जाता है? काव्यशास्त्रियों ने इस सम्बन्ध में यह स्वीकार किया है कि वे यदा कदा औचित्य के पोषक भी होते हैं। अर्थात् जहाँ वे औचित्य के अघातक नहीं होते वहाँ उनके दोषत्व का स्वतः परिहार हो जाता है। दोष अनित्य पदार्थ है। वे सर्वथा एक से नहीं रहते। उनके दोषत्व की परिकल्पना उनके प्रयोग पर निर्भर है। वे यदा कदा काव्य में शोभा–कारक भी बन जाते हैं।

सर्वथा दोष–मुक्त रचना यदा–कदा ही दृष्टिगोचर होती है। कीट आदि के लगजाने से किसी रत्न का रत्नत्व दूर नहीं होता। उसी प्रकार श्रुति–कटुत्व आदि दोष काव्य के काव्यत्व को नहीं दूर कर सकते।

III–98

"शूद्रक का समय"

–डा. शोभनाथ पाठक, मेघनगर

मृच्छकटिकम् १।३–५ से स्पष्ट होता है कि शूद्रक नाम का एक प्रतापी–विद्वान–सुन्दर सम्राट था जो हर कलाओं का ज्ञाता–बलवान शंकर की कृपा का पात्र था। अश्वमेध यज्ञ उसके प्रताप का द्योतक है। जिसने १०० वर्ष १० दिन की आयु व्यतीत कर वह अग्नि में प्रविष्ट हुआ। इस उद्धरण से स्पष्ट होता है कि वह सर्वगुणसम्पन्न प्रतापी राजा था।

डा. कीथ व डा सिलवालेवी 'मृच्छकटिकम्' को शूद्रक की कृति नहीं मानते, जब कि डा. पिशेल 'मृच्छकटिकम्' दण्डी की कृति मानते है।

क्या शूद्रक केवल 'मृच्छकटिकम्' लिख कर ही प्रसिद्ध हो गये।

प्रो. कोनो के अनुसार आभीर वंश के राजा 'शिवदत्त' का ही दूसरा नाम 'शूद्रक' था जबकि डा. फ्लीट के अनुसार इसी शिवदत्त ने अथवा इसके पुत्र ईश्वर-सेन ने आन्ध्र वंश के अंतिम राजा का नाश किया था। अतः शिवदत्त का कार्य–

काल २४८ ई. अ. ठहरता हो इस मत को पाश्चात्य विद्वानों ने ही अमान्य कर दिया है।

पं. चन्द्रवली पांडे ने शूद्रक को आन्ध्र वंश का वासिष्ठीपुत्र पुलुमावि माना है।

मृच्छकटिकम् के १०-५९ से पालक, आर्यक आदि के उज्जयिनी कृत्य की स्पष्टता होती हो, कथासरि ११-१७ भी विचारणीय है पालक आर्यक प्रसंग से चंडप्रद्योत की वंशावली उजागर होती है, जो ई. पू. का काल हो, प्रद्योत वंशीय राजाओं की यथार्थता जैन साहित्य से भी उजागर होती है, प.लक उसी दिन गद्दी पर बैठा, जिस दिन महावीर स्वामी को निर्वाण प्राप्त हुआ। महावीर स्वामी का निर्वाण ५-२६ ई. पू. सिद्ध हो चुका हो।

'प्रतियौगन्धरायण' से स्पष्ट होता है कि पालक व्यायाम प्रिय था। मृच्छकटिकम् का वैदिक प्रभाव भी प्रकट होता है। देखे नवे अंक का ३३-६।३३ तथा ६ ७-१०. जिसका ज्योतिष पर प्रभाव है इसके अतिरिक्त मृच्छक. ८-३९ से मनु के दो विधान की स्पष्टता झलकती है। इसी प्रकार अंत:साक्ष्य व बहि:साक्ष्य के आधार पर 'मृच्छकटिकम्' अवन्तिकाधीश शूद्रक की ही कृति सिद्ध होती है।

III–99

'कालिदास की कृतियों में सङ्गीत'

डा. सुषमा कुलश्रेष्ठ, दिल्ली

महाकवि कालिदास व्याकरण, दर्शन, आयुर्वेद करपतिशास्त्र तथा सङ्गीत आदि ललितकलाओं में कवि परम निष्णात थे।

गायन में गेय किसी पद्य को स्वरबद्ध करके गाया जाता है। किन्नर तथा गन्धर्व ये दो जातियाँ अपने सङ्गीत, विशेषत: गायन के लिए विशेष प्रसिद्ध रहीं हैं। वे वीणा आदि बजाकर कण्ठ-सङ्गीत प्रस्तुत करते थे। कलिदास-कृतियों में अनेक स्थलों पर किन्नरों, गन्धर्वों तथा उनके गायन का उल्लेख हुआ है। साङ्गीतिक सप्त स्वर, षड्जसंवादिनी केका, गेय (गीत), उपगान, तान, राग, चतुष्पदा, कृति, ताल, लय एवं मूर्च्छना-सङ्गीतशास्त्रीय इन सभी विषयों से

कालिदास पूर्णतः परिचित थे। संङ्गीत का काव्यानुसारी प्रभाव भी उनकी कृतियों में द्रष्टव्य है।

विभिन्न वाद्यों द्वारा उद्भूत स्वर तथा लय का आनन्द वाद्य सङ्गीत अथवा वादन द्वारा प्राप्त होता है। साङ्गीतिक वाद्य चार प्रकार के माने गये हैं। कालिदास को इन चारों प्रकार के वाद्यों का पूर्ण ज्ञान था।

तत वाद्य

उंगलियों से छेडकर, कौण या त्रिकोण की सहायता से, गज से रगडकर तथा डण्डों से प्रहारकर बजाये जानेवाले वाद्य तत वाद्य कहलाते हैं। तत वाद्यों में वीणा, वल्लकी, परिवादिनी तथा तन्त्री का कालिदास ने अनेकशः प्रयोग किया है। वीणावादक अथवा वीणाधारी के लिए कवि ने वीणिन् तथा प्रवीण शब्दों का प्रयोग किया है।

कालिदास के अनेक ग्रन्थों में विशेषतः मालविकाग्निमित्रम् में नृत्य-सम्बन्धी अनेक उल्लेख प्राप्त होते हैं।

III-100

शब्दार्थयोः कश्चन संबन्धः

-डा. सुरेन्द्र नारायण त्रिपाठी, दिल्ली

व्यवहारप्रवर्तकेषु प्रमाणेषु शब्द एक मूर्धन्यभूतः। नियतशब्देन नियतार्थस्य ज्ञानम्। बोधकत्वशक्तिरिति वैयाकरणानां प्राचां मतम्। वाच्य-वाचकभाव इति नव्यानाम्। द्वैतमते चाद्वैतमते शब्दार्थसंबन्धः।

वस्तुतः वाच्यवाचकभावे बोध्यबोधकभावो वर्तते। अनयोः नित्यः संबन्धः। तस्य नियामकं तादात्म्यमेव।

III–101

कादम्बरी में अलंकारयोजना

–डा. (श्री.) राजेश्वरी भट्ट, जयपुर

काव्य शास्त्र के पर्यालोचन से यह स्पष्ट हो जाता है कि विद्वानों की दृष्टि आरम्भ से ही अलंकारों के विवेचन की ओर रही है। काव्याङ्गों में अलंकार निरूपण की प्रधानता के कारण ही सम्भवतः बहुत समय तक काव्य शास्त्र को अलंकार शास्त्र के नाम से अभिहित किया गया।

संस्कृत साहित्य में गद्य काव्य का चरम सौन्दर्य महाकवि बाण भट्ट की कृतियों में दृष्टिगोचर होता है।

कादम्बरी अलंकारों का सागर है। प्रायः सभी अलंकारों का महाकवि बाण ने समुचित समावेश कर कादम्बरी को विलक्षणता प्रदान की है।

यह उक्ति अत्युक्ति नहीं होगी कि कोई भी कवि, जो सुन्दर काव्य रचना के लिए प्रयत्नशील हो तो वह काव्य रचना कादम्बरी कें अलंकारों का उच्छिष्ट सा प्रतीत होगी।

बाण भट्ट की लेखनी से प्रस्तुत ये अलंकार काव्य सौन्दर्य में चार चांद लगा देते हैं। कवि की कल्पना शक्ति से उद्बुद्ध ये अलंकार सहृदय–हृदय में आनन्द और उल्लास को प्रस्फुटित करते हैं कि वह चमत्कार के चाकचक्य से अभिभूत होकर आश्चर्य एवं विस्मय के अधीन हुआ अप्रतिभ हो जाता है।

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विश्वनाथदेवः आचार्यत्व एवं नाट्यकर्तृत्व

–डा–रामप्रताप, जम्मू

आजार्य विश्वनाथदेव की संस्कृत भाषा में लिखी हुइ दो कृतियां उपलब्ध हैं– १. साहित्यसुधासिन्धु (१५९० ई.) तथा २. मृगाङ्कलेखा (१६०७)। साहिन्यसुधासिन्धु काव्यप्रकाश और साहित्यदर्पण की भाँति काव्यशास्त्र की एक सर्वाङ्गीण कृति हैं। यह ग्रन्थ अभी तक हस्तलिखित रचना के रूप में ही

उपलब्ध है। दूसरी कृति मृगाङ्कलेखा एक नाटिका है। उसकी कथावस्तु किसी २ अंश में रत्नावली, मालविकाग्निमित्र, मालतीमाधव, कर्पूरमञ्जरी आदि रूपकों के साथ मिलती है। प्रस्तुत निबन्ध में इन दोनों रचनाओं का समीक्षात्मक अध्ययन किया गया है।

१. आचार्यत्व (साहित्यसुधासिन्धु का वैशिष्ट्य) – इन्होंने ऐसे वाक्य को काव्य माना है जो श्रवणमात्र से आनन्दित करे काव्य का परिनिष्ठित लक्षण देते हुए उन्होंने सरस्वतीकण्ठभारण के काव्यलक्षण का अनुमोदन करके अखण्ड तत्त्व का बल दिया है।

I. शब्द और अर्थका समन्वय.

II. विभाव, अनुभाव और व्यभिचारी भावों का स्थायिभाव के साथ समन्वय.

III. ज्ञान का परमानन्द के साथ समन्वय।

इस प्रकार विश्वनाथदेव ने १६ वी. शताब्दी के अन्ततक के काव्यशास्त्र-सम्बन्धी विचारों को ऊहापोह करके परिटार्जित रूप में रखा हैं और कहीं कहीं अपने मतों को भी प्रस्तुत किया है।

III–103

रविषेणाचार्ये कालिदासप्रभावः

–डा. रमाकान्त शुक्ल, दिल्ली

ईशवीयसप्तमशताब्द्यामुद्भूतः, प्रसिद्धगद्यकारवाणस्प समकालीनः, 'पद्म-चरिता' परनामधेय 'पद्मपुराण'स्य रचयिता, अनेककलापरिचितः, जैनमतस्य प्रबल-पोषकः, ब्राह्मणानां वैदिकधर्मस्य च परमविद्वेष्टा, जैनरामकाव्यपरम्परायाः प्रथमस्य महाकाव्यस्य स्रष्टा जैनचार्यरविषेणो निश्चप्रचं बहुमुखप्रतिभासंवलित आसीत्। निजदृशा रामकथा निबध्नता तेन स्वकृतावेकतः धार्मिकमपरतश्च साहित्यिकं रामणीयकम् निवेशितम्। स्वकृतेः साहित्यिकसुषमाँ विवर्द्धयिषुः सः कालिदास-बाणादीनां कृतिभ्यो यथाशक्ति सर्वमपि सुन्दरमुज्वलमाकर्षकं च तत्त्वं संगृह्य 'पद्मपुराणे' न्यधात्। तस्य बाणं प्रत्यधमर्णताऽस्वाभिः 'दी इन्फलुएंस ऑफ् बाण

ऑन रविषेणस पद्मपुराण' नाम के शोधपत्रेऽयन्त्र विस्तारा: संसाधित। अत्र च कालिदासं प्रति तस्याधमर्णता प्रकाश्यते।

६७७–६७८ मिते खीष्टाब्दे विरचिते पद्मपुराणे बाणमनुकुर्वता रतिषेणाचार्येण 'सर्वप्रबन्धहर्तृत्वं च यथा प्रदर्शितम् न तथा कलिदासमनुसरता'। कालिदासेन प्रभावितो रविषेण: 'छानुहारी कविरेव' प्रतीयते। निबन्धेऽस्मिन्नस्माभिर्विंशतिस्थलानां निर्देशपुरस्सरं कालिदास–रविषेणाचार्ययोस्तुलना विहिता। प्रभावगृहणस्य कारणानां विमर्शोऽप्यत्र कृत:। 'प्रभावं गृण्हतापि रविषेणेण कालिदासस्य नामोल्लेख: कथं नाकारी' ति विषयेऽपि नैजं मतमस्वान्ना: प्रदत्तम्।

III–104

महर्षिपाणिनेर्मध्यममार्ग:

–डा. जयमन्त मिश्र, मुजफ्फरपुर

महर्षिपाणिनिना व्याकरणविषयक–विभिन्नमतभेदेषु मध्यममार्गानुसारी समन्वयात्मक–सन्तुलितस्वसिद्धान्त: यथासंभवं व्यवस्थापयाञ्चक्रे। पूर्वाग्रहरहितं व्यावहारिकपक्षानुकूलञ्च स्वमतं प्रदर्शयाञ्चक्रे।

१) नाम्नामाख्यातजत्वानाख्यातजत्व–विचारे समन्वयात्मकदर्शनम्,
२) अर्थ–प्रतीतौ–योगप्रमाणं संज्ञाप्रमाणञ्च महर्षे: इष्टम्।
३) जाति–व्यक्ति–शक्ति–विषये उभयत्रशक्तिरिति महर्षिमतम्।
४) उपसर्गाणां वाचकत्वं द्योतकत्वमेवेति पक्षैकदुराग्रहेऽपि महर्षे: समन्वयात्मकदर्शनम्।
५) अव्यक्त ध्वनि–मूलकानुकरणादपि शब्दनिष्पत्ति.।
६) धातूनां क्रियावचनत्वं भाववचनत्वञ्च।
७) शब्दनित्यत्ववादेऽपि समन्वयत्मिका दृष्टि:।

III–105

तमसा और गम्भीरा

–डा. देवनारायण शर्मा, वैशाली

तमसा और गम्भीरा नाम हम क्रमश: आदिकवि वाल्मीकि और विमल की

परम्पराओं में आये रामकाव्यों में एक नदी के लिए पाते हैं। यह राम की वनयात्रा के क्रम में आनेवाली पहली नदी है जो अयोध्या के अत्यन्त समीप है। किन्तु, इसकी भौगोलिक स्थिति के संबंध मे कुछ विद्वानों के मत विचारणीय हैं :–

१. डा. वृषभचन्द्र जैन

इनके अनुसार यह वही नदी है, जहां भरत तथा कैकेयी राम को अयोध्या वापस बुला लाने के लिए पहुंचे थे और जो अभी गंगापुर से पूर्व चंबल के आगे यमुना की सहायिका नदी है।

२. डा. देवेन्द्रकुमार जैन

इन्हें इसके भौगोलिक अस्तित्व में ही संदेह है। यों ये इन्दौर के पासवाली गम्भीरा नदी से परिचित हैं।

उपर्युक्त दोनों विद्वानों के मतों को दृष्टिगत रखते हुए राम काव्यों के विभिन्न प्रमाणों के आधार पर प्रस्तुत निबन्ध में आदि कवि वाल्मीकि की तमसा और विमल की गम्भीरा को एक सिद्ध करने की चेष्टा हुई है, जो वर्तमान तमसा से अभिन्न है।

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गरुड पुराण में मंत्र–तंत्र एवं कवच

सूर्यमणि त्रिपाठी, सिरमौर

वेदों की सगूढात्मक ध्वनियों को ही पुराणों में लोकरंजन बनानेका सफल प्रयोग मिलता है। पुरुषार्थचतुष्टय की साधना कराने में पुराणों का महत्वपूर्ण योगदान रहा है। जीवन की जीवित अवस्था में ही नहीं बल्कि मरणोपरान्त जीवन तक भी पुराणों ने प्रभावित कर लिया। महापुराणों में गरुड पुराण अपनी इस विशेषता का एकमात्र पुराण है। वैष्णव पुराण की मर्यादाओं के पालन के साथ ही इस पुराण में आयुर्वेद, ज्योतिष, धर्मशास्त्र, नीतिशास्त्र, दर्शन, भुवनकोश, राजवंशवली, विविध कलायें एवं देवी–देवताओं के पूजन एवं व्रतविधान भी इस पुराण में कहे गए हैं।

गरुडपुराणपूर्वार्द्ध में कई स्थलों पर मंत्रों का उल्लेख मिलता है।

इसी अध्याय के श्लोक ९१, ९२, ९६, ९६ एवं ९८ में सूर्यानि के मंत्रों का उल्लेख किया गया है।

विषभूतादि हरण मंत्र, सर्पनागादि विषहरण मंत्र, मोहनी पूजन मंत्र, सर्प-विद्या प्रदायक नवाक्षर मंत्र, आंखों में अन्जन लगानेका मंत्र, स्त्रीवशीकरणमंत्र, ज्वर हरण मंत्र, धन-विद्या प्रदायक मंत्र।

तन्त्रशास्त्र

गरुड पुराण में लक्ष्मी, सुदर्शन, श्रीहरि अच्युत, त्रिविक्रम, चर्तुभुज, वासुदेव, प्रद्युम्न, संकर्षण एवं चुरुषादि की तांत्रिक पूजा कही गई है।

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वालमीकि और तुलसी की सीता

डा. सुरेन्द्रनाथ दीक्षित, मुजफ्फरपुर

आरंभ में वाल्मीकि रामायण ही लोकप्रिय था, परन्तु रामकथा ने संस्कृत एवं प्राकृत भाषाओं का शृङ्गार किया और रामायण के स्वरूप में मौलिक परिवर्तन दृष्टिगोचर होता है। गोस्वामी तुलसीदास ने तो 'सीतापरीक्षण' की कथा को स्थान ही नहीं दिया है।

प्रस्तुत शोधनिबंध में रामकथा के कुछ महत्वपूर्ण प्रसङ्गों की उद्भावना की गई है, जहां वालमीकि और गोस्वामी तुलसीदास की सीता में या तो मौलिक अन्तर है या साम्य है।

वालमीकि और तुलसी की सीता की तुलना से यह स्पष्ट हो जाती है कि वालमीकि ने इन प्रसंगों की उद्भावना में विशेष प्रतिभा का परिचय दिया है। केवल सीता-स्वयंवर के प्रसंग में गोस्वामीजी ने परवर्ती भारतीय काव्यधारा से प्रेरणा ग्रहणकर सीता-स्वयंवर के प्रसंग मे पूर्वानुसरण को रूप दिया है।

वालमीकि और तुलसी की सीता पर केवल दो भिन्न कवियों की मौलिक प्रतिभा का ही अभी नहीं। अपि तो दो भिन्न युगों के अभिमत में भारतीयपरम्परा संस्कृति आजीवन छाया में जो उत्तरोत्तर विकास हुआ है उन की भी स्पष्ट प्रतिच्छवि है।

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राजस्थान के ऐतिहासिक संस्कृत महाकाव्यों पर प्राचीन साहित्य का प्रभाव

–डा. रामदत्त शर्मा, महेन्द्रगढ

राजस्थान संस्कृत–साहित्य सृजन में अग्रणी रहा है। यहाँ अनेक संस्कृत–साहित्यविधाओं पर सृजन हुआ है। इसी परम्परा में राजस्थान के ऐतिहासिक महाकाव्यों में जयपुर (अजमेर) मण्डल के जयवंशमहाकाव्य (पं. सीताराम पर्वणीकर) ईश्वरविलासमहाकाव्य (देवर्षि-श्रीकृष्ण भट्ट) कच्छवंशमहाकाव्य (श्रीकृष्णराम) व मानवंश (पं. सूर्यनारायण शर्मा); जोधपुरमण्डल के अजितचरित (पं. बालकृष्ण दीक्षित) अजितोदय एवं अभयोदय (अभय भट्ट जगज्जीवन), उदयपुर-मण्डल के राजप्रशस्ति (रणछोभट्ट) राजरत्नाकर (सदाशिवनागर) और हरिभूषण (पं. गंगाराम) तथा कोटामण्डल के सुर्ज्जचरित (पं. चन्द्रशेखर) प्रमुख हैं।

इन काव्यों पर संस्कृत के प्राचीन ग्रंथों का पर्याप्त प्रभाव है। जयवंश महाकाव्य एवं रघुवंश में तो इतना अधिक साम्य है कि पढते ही प्रभावशीलता प्रकट होती है। कुमारसम्भव एवं नीतिशतक के कतिपय पद्यों में इन महाकाव्यों की समता दर्शनीय है।

प्रमुख महाकाव्यों–नैषधीयचरित, शिशुपालवध, किरातार्जुनीयम्, विक्रमांकदेवचरित, राजतरंगिणी, नवसाहसांकचरित आदि के पद्यों, भावों एवं विषयक समतायें इन ऐतिहासिक संस्कृत महाकाव्यों में स्पष्टरूप से परिलक्षित होती है।

जयवंश में उन्नीस सर्गों की उपस्थिति एवं इक्ष्वाकुवंश के नरेशों से कच्छवाह नृपों की समता अनायास ही रघुवंश की स्मृति करा देती हैं।

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जयाख्यं साहित्यम्

–डा. रामसुरेश पाण्डेय, दिल्ली

जयस्य वर्तमानं विश्वकोषायितं रूपं त्वस्यैवानवरतसमाहारस्य स्वाभाविकः परिणामोऽस्ति। पूर्णेतिहासमयं ग्रन्थं प्रणेतुं प्रकामं पुरातनं चरितार्थयितुकामः

कृष्णद्वैपायनः पुराणेतिहासत्मकं साहित्यं सर्जयाञ्चक्रे, चक्रे च द्वयमन्योन्यसंवलितम्। प्राधान्यव्यप्रदेशन्यायेन पुराणेतिहासनामभ्यामलंचकार च।

रोमहर्षणेन पुराणसंहितायाः वैशम्पायनेनेतिहाससंहितायाः प्रचारः प्रसारश्च कृतः। उग्रश्रवा सौतिरुभे परिवृंहितवान् परिनिष्ठितवांश्च अतोऽस्य साहित्यस्य विकाशः। क्रमशोभवदित्यन्तः साक्ष्यादेवाऽह्नाय सिद्धति। साहित्येऽस्मिन् व्यासस्याष्टादशावतराणाँ वर्णनमाश्रित्य केचन विद्वान्सः साहित्यस्यास्यानेककालिकत्वमनेककर्तृकत्वं चोपपादयितुमीहन्ते। तन्नोचितम् यतो हि नामसूचीयं व्यासस्य माहात्म्यमुद्घोषयति प्रकटयति च यदेतत्कर्म तज्जन्मान्तरीयमस्ति।

पुराणानां महाभारतपर्वणां च संख्याष्टादश विद्यते। यतस्तत्र षडवस्थापन्नाभिभुवनवस्तूनामितिहासः पूर्णतया चकास्ति।

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'आचार्यराजशेखरस्य सिद्धान्तः निर्वाहश्च'

–डा. रामरक्षा पाण्डेय, गोरखपुर

वाल्मीकेः भर्तृमेण्ठस्य, भवभूतेश्च उदात्तपरम्परायाम् उत्पन्नस्याचार्यराजशेखरस्य बहुमुख्या प्रतिभया संस्कृतसाहित्यम् आलोकितम् अस्ति। तस्य काव्यम् एकस्याद्भुतेतिहासस्य सृष्टिमकरोत्।

राजशेखरे न केवलं वाल्मीकि–कालिदास–सुबन्धु–बाणभट्ट–माघ–भारवि भवभूति श्रीहर्षादीनाम् इव यथा सर्जनात्मिका प्रतिभा अस्ति अपितु भरत–भामह–उद्भट–रुद्रट एवं आनन्दवर्धनादिषु–आश्रिता व्युत्पत्तिरपि।

संस्कृतसाहित्ये योगदायकेषु महाविद्वत्सु अल्पाः एतादृशाः विद्वांसः येषाम् प्रतिभा काव्ये–काव्यशास्त्रे च लक्ष्ये लक्षणे च उभयेषु समानाधिकारेण स्वमन्तव्यम् प्रास्तावीत्।

न केवलं स कवि, अपितु काव्यलक्षणकरोऽपि आसीत्। तेन निर्मितेषु काव्य नाटकादिषु स्वनिर्मितानि लक्षणानि उदाहरणेनापि संगतानि सन्ति क्वापि पूर्णतः क्वापि अंशतः। अयमेव शोधनिबन्धस्य विषयः।

रीतेर्वात्सल्यरसस्य च सम्बन्धान्वेषणम्

–चन्द्रकिशोर गोस्वामी, राजस्थान

रीतिश्च रसश्चापि काव्यशास्त्रस्य द्वौ समानान्तरसिद्धान्तौ। न तु रीतिसिद्धान्तिनः रसं तिरस्कर्तुमर्हन्ति न पुनः रससिद्धान्तिनः रीतिमवमन्तुं पारयन्ति; प्रत्युत रीतिरसयोः परस्परं सम्बन्धस्थापनं विधीयते। अनयोर्द्वयोः सिद्धान्तयोः सम्बन्धस्थापने काव्यगुणा सेतुबन्ध इव शोभन्ते। शोधपत्रेऽस्मिन् रीतिरसनां सम्बन्धं विमृश्य दशमेन रसेन वात्सल्येन सह रीतेः सम्बन्धो गवेष्यते समीक्ष्यते च।

रीतिप्रवर्तकाः वामनाचार्याः सामान्यतस्तु रसानां सम्बन्धं समाधिगुणेन, विशेषतस्तु दीप्तरसनायाः सम्बन्धं कान्तिगुणेन सह मन्यन्ते। अतस्तस्या समग्रगुणोपेता वैदर्भी ओजःकान्तिमती च गौडी–इमे रीती रसैस्सह नित्यसम्बद्धे स्तः। तस्मादवात्सल्यरसोऽपि तन्मते सामान्यतो वैदर्भ्या सह, दीप्तरूपेण च गौड्या सह सम्बद्धोऽस्ति।

काव्यशास्त्रे वामनाचार्यैर्माधुर्यगुणस्य सम्बन्धः पाञ्चाल्या रीत्या सह प्रतिपादितः किन्तु परवर्तिभिराचार्यैर्माधुर्यं रससम्बन्धि प्रोच्य तस्य वैदर्भ्या सह सम्बन्धो निगद्यते। रुद्रटस्त्वाद्य आचार्यो येन स्नेहप्रकृतिप्रेयोरस–वात्सल्यरसो वैदर्भ्या पाञ्चाल्या सार्धं सम्बद्ध्यते।

विधिनानेन वात्सल्यरसस्य स्थायिभावो वत्सलता संततिस्नेहो वा वर्तते यस्य लक्षणं मनसो द्रवार्द्रत्वं भवति। तस्माद्वात्सल्यरसस्य माधुर्यगुणेन सह, माधुर्यगुणस्य वैदर्भ्या रीत्या सह सम्बन्धोऽस्ति। परम्परयानया वात्सल्यरसो वैदर्भ्या सह सम्बद्धो वरीवृत्यते।

रीतीतिहासे रीतयः समासरचनयापि सम्बद्धाः गण्यन्ते। समासानुसरं तिस्रः रीतयः कोमलाकठिनामिश्रा भवन्ति। सुकुमारभावैरभिव्यक्तरसास्तु कोमलया रीत्या, परुषभावैरभिव्यक्तरसाः कठिनया रीत्या मिश्रभावैश्चाभिव्यक्तरसाः मिश्रया रीत्या सम्बद्धा भवन्ति। एतास्तिस्र एव पूर्वोक्ताः वैदर्भीगौडीपाञ्चाल्यः रीतयः सन्ति। अनेन प्रकारेणापि सुकोमलेन भावेन स्नेहेनाभिव्यक्तस्य वात्सल्यरसस्य वैदर्भ्याश्च रीत्याः परस्परं सम्बन्धः पुष्यते।

III–112

साहित्यकौमुदी में नवीन अलंकारों की उद्भावना

–जौहरीलाल, दिल्ली

१८ वी. शताब्दी के वैष्णव आचार्य बलदेव विद्याभूषण ने ब्रह्मसूत्रों की टीका के साथ-साथ काव्यशास्त्रों पर भी कलम उठाई थी। इन्होंने साहित्य कौमुदी नामक एक काव्यशास्त्रीय ग्रन्थ की रचना की जिसमें मम्मट की कारिकाओं को आचार्य भरत की कारिकाएं मानकर अपने ग्रन्थ का आधार कारिका एवं वृत्ति को बनाया। इन कारिकाओं की वृत्ति इन्होंने स्वयं लिखी है तथा साहित्य-कौमुदी पर कृष्णानन्दिनी नाम की टीका लिखी है। मूलत: ये वैष्णव हैं क्योंकि जितने भी उदाहरण साहित्य कौमुदी में प्रस्तुत किए हैं वे सभी कृष्ण एवं राधापरक हैं सम्भवत: इसी कारण से इनको काव्य के क्षेत्र में अधिक ख्याति न मिली हो। इन्होंने इस ग्रन्थ की रचना करके काव्यशास्त्र की जटिल ग्रन्थियों को सरलतम रूप दिया है। इस ग्रन्थ के अध्ययन से कुछ ऐसी चीजें भी प्रकाश में आती हैं जिनको आचार्य मम्मटादि ने भी अपने ग्रन्थों में स्थान नहीं दिया है। विशेषकर अलंकार के क्षेत्र में इनकी सृजनाशक्ति ने कई नए अलंकारों की सृष्टि की है। मम्मट को आधार मानते हुए भी इन्होंने उनके द्वारा परिगणित अलंकारों से अतिरिक्त भी अलंकार दिए हैं जिन्हें कि अन्य आचार्यों ने बहुत कम सम्मान दिया है। इन अलंकारों के उदाहरणों से ज्ञात होता है कि काव्य जगत में इन अलंकारों को स्थान प्राप्त हो गया था।

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"कालिदास का जन्मस्थान : पुनर्विचार"

–डा. सतीशचन्द्र भट्ट, मुजफ्फरपुर

कालिदास के जन्मस्थान के विषय में प्रचलित मान्यताओं पर पुन: विचार किया जा सकता है। प्रस्तुत निबन्ध में मिथिला में उनका जन्मस्थान होने की सम्भावना पर विचार किया गया है। इसके लिये कुछ उपयुक्त प्रमाण उपस्थापित हैं।

कालिदास के काव्यों में मिथिला के विभिन्न स्थानों, नदियों आदि का विस्तृत एवं यथार्थ वर्णन मिलता है और इन वर्णनों में कालिदास का स्पष्ट

पक्षपात भी परिलक्षित होता है। मिथिला की वैवाहिक विधियों तथा सामाजिक व्यवस्थाओं के प्रति उनका स्पष्ट आग्रह है। रघु की दिग्विजय-यात्रा के सन्दर्भ में रघु द्वारा मगध–नरेश के आक्रान्त होने की चर्चा नहीं है। जनक आदि के बाद मिथिला मगध का ही एक भाग थी अतः कालिदास ने मगध–नरेश का दूसरों की अपेक्षा अधिक सम्मान किया है। इन्दुमती के स्वयम्वर में इसीलिये सबसे पहले उन्हें ही स्थान दिया गया है और उनका सर्वोत्कृष्ट वर्णन भी किया गया है।

मुख्यतः प्रचलित विचार कि कालिदास उज्जयिनी के थे, उपयुक्त नहीं प्रतीत होता क्योंकि उज्जयिनी के नरेश एवं उज्जयिनी का जैसा श्रृंगारिक वर्णन कवि ने किया है वह जन्मभूमि का वर्णन नहीं हो सकता।

III–114

संस्कृत साहित्य में विलाप काव्य

–आर. के. सराफ, भोपाल

किसी प्रियजन के अवसान पर अपने हृद्गत भावों का प्रकट करने की प्रथा सर्वत्र प्रचलित है। इन्ही भावों की जब साहित्य में अभिब्यक्ति मिल जाती है उस काव्य को 'विलाप' काव्य कहा जाता है। विलाप काव्य को 'शोकगीत' अथवा 'चरमगीत' भी कहा जाता है। विलाप काव्य का कहीं कहीं एक स्वतंत्र विधा के रूप में विकास मिलता हे, जैसे आङ्ग्ल भाषा में। आङ्ग्ल भाषा में इस विधा को Elegy कहा जाता है। संस्कृत में विलाप काव्य का स्वतन्त्र विधा के रूप में विकास तों नहीं मिलता किन्तु काव्य की विभिन्न विधाओं में विलाप काव्य उपलब्ध अवश्य होता है। संस्कृत साहित्य में–वैदिक वाङ्मय एवं लौकिक वाङ्मय दोनों में विलाप काव्य उपलब्ध है। रामायण और महाभारत में विलाप काव्य है।

ऋग्वेद के प्रथम मण्डल के ३२ सूत्र में जब इन्द्र, वृत्रासुर पर आक्रमण करता है, तब वृत्र की माता दानु उसको बचाने का पूरा प्रयास करती है। किन्तु उसकी रक्षा करने में असफल रहती है। सूक्त में उसकी भावनाओं को शब्दाभिव्यक्ति नही मिली है, अन्यथा उसके स्वर में एक माँ के विलाप का स्वर होता है। अतः उसका विलाप एक विलाप ही रह जाता है। ऋग्वेद के दशम मण्डल में उर्वशी के वियोग में पुरूरवा के द्वारा किया गया विलाप सर्वविदित है।

रामायण में विलाप के अनेक स्थल हैं। महाभारत में स्त्रीपर्व का स्त्री-विलाप से भरा हुआ है।

लौकिक वाङ्मय की वभिन्न विधाओं-महाकाव्य, गद्यकाव्य रूपक आदि सभी में विलाप काव्य उपलब्ध होता है। कालिदास, बाणभट्ट, भास, भवभूति, प्रभृति महाकवियों की कृतियां इसके निदर्शन हैं।

महाकाव्यों में कालिदासकृत रघुवंश महाकाव्य में अजविलाप तथा कुमार-सम्भव में रतिविलाप प्रसिद्ध हैं। गद्यकाव्य में बाणभट्ट कृत कादम्बरी में महा-श्वेता विलाप अति प्रसिद्ध है। रूपकों में स्वप्नवासवदत्तम् नाटक में उदयन का विलाप, कालिदास कृत विक्रमोर्वशीय नाटक में पुनः पुरूरवा का विलाप. भवभूति कृत उत्तर रामचरित में राम का विलाप भी इसी प्रकार के उदाहरण है। अन्य नाट्य कृतियों में विलाप काव्य के अनेक प्रसंग उपलब्ध होते हैं। इसी प्रकार अन्य काव्य विधाओं में भी, विलाप काव्य के प्रसंग मिलते हैं। काव्य में विलाप प्रसंग छोटे हों अथवा बडे, सभी में अपने प्रियजन के प्रति शोकाकुल व्यक्ति की भावनावों की अभिव्यक्ति मिलती है। स्वतन्त्र विधा न होते हुए भी विलाप काव्य का संस्कृत वाङ्मय में अपना स्थान है। अपने प्रियजन के महाप्रयाण पर अपनी हृद्गत भावनाओं को व्यक्त करने का वह माध्यम है।

लेख में इसी तथ्य को विशद रूप से प्रस्तुत करने का प्रयास है।

ISLAMIC STUDIES SECTION

IV-1

WHETHER INDIAN TERRITORIES CONQUERED BY MUSLIMS BECAME WAKF

Dr. S. Khalid Rashid, Aligarh

In his *Fatawa-i-Azizi*, Shah Abdul Aziz opines that on the basis of contention put forward by Sheikh Jalal Thanesri, the Indian territories from the moment of their conquest became wakf and the property of State Treasoty, in the same way as the *Sawad* of Iraq, so held by Imam Abu Hanifa. (1) Another Muslim jurist, Qazi Mohammad Ala Thanesri, also expressed similar views.

The Indian medieval history, however, bears testimony that except for small territories which were made state lands *(ard-i-mumlikat)*, the conquered lands were left in the ownership of their original masters on payment of some tax. *Figh-i-Firozshahi* is full of instances of free sale and transfer of *Kharaj* lands by Muslims as well as *dhimmis*. It would not have been allowed in case the lands were treated as wakf. Similar inference could be drawn from *Farman* issued by Aurangzeb.

Abu Hanifa's concept of wakf implied ownership of the wakf property in the *wakif*, whereas his two disciples Abu Yusuf and Imam Mahammad hold that the ownership of a wakf property vests in God. It is the view of disciples thai prevails according to the rule of interpretation of Muslim law.

Thus it serves only academic interest to hold that Indian lands conquered by muslims became wakf on the analogy of Abu Hanifa's view taken in relation to *sawad* of Iraq.

Only Malikis could assume Indian territories to be wakf by virtue of their being conquerred by force of arms. But here too, many territories were annexed by peaceful agreements, surrender or even treachery, and so even according to the Maliki view, the whole of the Indian territory could not be taken as wakf. And no Indian Muslim ruler was a Maliki. They were all Hanafis.

IV-2

MUSLIM VIEW OF INDIA

Dr. N. S. Gorekar, Bombay

The Muslims are famous for their travels and adventures, on which they have based their many works about India, her religion, customs and culture, and they have generously appreciated India's attainments in all fields, and in particular in learning and the arts.

Ibn Baṭṭuṭah, an Arab traveller of the 14th century (during 1342-1348), 'Abdu'r-Razzāq, an Iranian ambassador of the 15th century during 1441-1444, and Sidī 'Alī Shellebī, a Turkish admiral of the 16th century (during 1554-1556) have given lucid accounts of India in their works, Toḥfatun-Nuẓẓār fī Gharā'ibil-Amṣār wa 'Ajā'ibil-Afsār, Mira'til-Mamālik, and Matlà-i-Sádian wa Majmá-i-Baḥrain respectively.

These remarkable works of Muslims from different fields and regions, are wonderful travel-records which serve as a mine of historical data for the periods they cover, and are a rich source of informations for all times.

ARABIC AND PERSIAN SECTION

V-I

THE SIGNIFICANCE OF THE KHALJI PERIOD IN THE HISTORY OF INDO-PERSIAN LITERATURE

Dr. (Miss.) Nargis Jahan, Delhi

The Khalji period serves as a land mark in the history of Indo-Persian literature. In spite of its comparatively short span of thirty years, the literary output of this period is remarkable both in quality and quantity. To some extent, it may be called as the richest period of Indo-Persion Literature because the greatest Persian poet of the Indian sub-continent Amir Khusrau lived in this period. For the very first time Indian elements were introduced into Persian poetry by Amir-Khusrau which is a unique feature in the entire history of Indo-Persian poetry.

The Khalji period is also known for its rich and supreme stock of Persian Ghazals. Khusrau is undoubtedly the greatest and the foremost gazal writer of India closely followed by Amir Hasan Both the poets were deeply devoted to mysticism and were staunch admirers of Sheikh Nizamuddin Auliya. It lent mystical colour to their ghazal.

The mathnavis composed during the Khalji period made a significant contribution to the stock of Persian poetry. Though this form of Persian poetry had already achieved perfection at the hands of Firdausi and Nizami, yet Khusrau added something definitely new to the existing stock by virtue of his historical mathnavis.

The Khalji period is also rich of the best *Malfuzat Literature*. The Fawaid-ul-Fuwad of Amir Hasan containing the sayings of Nizamuddin Auliya is one of the finest specimens of Malfuzat literature.

The first Persian dictionary in India, known so far, was compiled during this period. It is Farhang-e-Quwwas of Fakhruddin Mubarak Ghaznavi.

IV-2

AN EYE-WITNESS ACCOUNT OF THE COURT OF AURANGZEB

Dr. N. H. Ansari, Delhi

The period of Aurangxeb (1658-1707) is marked by lack of contemporary historical information. Aurangzeb stopped the compilation of

the official History in 1668, other historians of the day took the royal order as a silent warning and none of them ventured to write the history of the last Great Mughal Emperor. The absence of contemporary information regarding this crucial period of Indian history gave full rein to later historians to paint the disputed personality of Aurangzeb as they liked or disliked him. It is therefore a sacred duty of every serious student of medieval India to sift and study the enormous non-historical literature that has came down to us from the poets and writers of Auraugzeb's period, because that is the only scholarly and scientific way to clear the haze of misconception shrouding his period.

The *Insha-e-Jalil* by the pen of Mir Abdul Jalil Bilgrami, an eminent scholar of Aurangzeb's pariod, contains unique and original information about the years 1699-1700. The author who visited the Mughal military camps and the royal court in the south, during the above mentioned years gives very interesting information regarding the Mughal advances and the royal court, which, I think, is the only eye-witness account of the court of Aurangzeb.

The paper analyses the valuable information provided by this unique source.

V-3

MAULANA BAQUIR AGAH AS AN EMINENT ARABIC POET

Md. Yousuf Kokan, Madras

Moulana Baquir Agah was born at Vellore in 1158 A. H. and died at Madras in 1220 A. H. He was a junior contemporary of Moulvi Ghulam Ali Azad Bilgram and Mulla Abdul Ali Bahral Uloom. He studied Arabic and Persian under teachers from the South. He did not have any opportunity to go outside the old Madras presidency. He composed in all the three languages-Arabic, Persian and Urdu. His excellence in Arabic is never less than what has been shown by his contemporaries.

PALI AND BUDDHISM SECTION

VI-1

ACCUMULATION OF FORMS IN COGNITION ACCORDING TO THE YOGĀCĀRAS

Vijaya Rani, Kurukshetra

The Yogācāras, being the Subjective Idealists, hold that cognition alone is transcendentally real and the external world is unreal. But for empirical purposes, they assume that cognition, at the time of perception, appears in two forms, namely, the form of the object (Viṣayābhāsa or grāhyākāra) and the form of the subject (Svābhāsa or grāhakākāra). Accounting for the appearance of two forms of cognition, the Yogācāras have given two arguments: (i) the distinction in forms in successive cognitions and (ii) the recollection of previous cognition with two forms - the subject and the object.

In the assumption of two forms of cognition, there would be an accumulation of forms in the subsequent cognitions. How? - The first cognition appears with two forms - the subjective and the objective; the other cognition, which cognises the previous one, appears with three forms i. e. it takes the two forms of previous cognition as its object (Viṣayākāra) and it takes its own form (Svākāra) as its subject (Grāhakākāra). And thus the number of forms remains to be increasing in subsequent cognition, which establishes the theory of accumulation of forms in cognition according to the Yogācāras.

This idea of accumulation of forms in cognition has been elaborated in this article with special reference to Mīmāṁsā Śloka Vārttika of Kumārila.

VI-2

TREATMENT OF PROPER NAMES IN PĀLI

Dr. Madhusudan Mallik, Bolpur

An attempt is here made to treat the proper names mainly from the phonological points of view.

Phonological phenomena like assimilation (cf. Skt. ayodhyā, ayojjhā etc.), dissimilation (milinda, cf Gr. memandnos), anaptyxis (cf. Skt. sākya, sakiyo etc.), contraction (cf. Skt. yavana yona, etc.), etc. play an important part in the development of Pali proper names. Change of simple vowels like 'a' changing to 'i' (cf. Skt. timiṅgala, timiṅgila etc.), 'i' changing to a (cf. Skt. kauṇḍiṇya, koṇḍañña etc.), conjunct consonants like 'kṣ' changing to 'kk' (cf. Skt. ikṣvāku ikkāka etc.) as well as diphthongs like 'ai' changing to 'e' (cf. Skt. vaiśya vessa etc.), 'au' changing to 'o' (cf. Skt. gautama, gotama etc.) ocour in Pali literature. Elision of a consonant in the middle of a word (cf. Skt. kusīnagama, kusinārā etc.) appear in Pali. Prakritism or Prakrit characteristics like 'k' changing to 'g' (cf. Skt. sākala, sāgala etc.) manifest themselves. The phenomena of aspiration (cf. Skt. vidura vidhura etc.), de-aspiration (cf. Skt. indraprastha indapatta etc.) sometimes figure themselves. Double forms in proper names (cf. Skt. Śākya, sakya, sakka etc.) are not also lacking.

Of the various phonetical changes, assimilation seems to be more predominant. Other changes like anaptyxis, metathesis etc. occur in some form or other. Some other changes which cannot be brought under general rules do not unfrequently appear.

VI-3

THE DATE OF THE PĀLI NIDDESA AND ITS IMPLICATION FOR THE HISTORY OF SOUTH-EAST ASIA

Himansu Bhusan Sarkar, Kharagpur

The Niddesa is a very important canonical text of the Buddhists. From the view-point of South-East Assian History, its geographical data are of inestimable value, as it contains a list of some places which can definitely be placed in South-East Asia and were subjected to strong Indian influences. In a paper published in 1925 by Sylvain Levi entitled ptolêmée'le Niddesa at la Bṛhatkathā in the Etudes Asiatiques II, Levi had placed this text in about the second century A. D. and brought its geographical data contemporaneous with those recorded in Ptolemy's Geography, the Bṛhatkathā of Guṇāḍhya and the Milindapanha - all, according to him dating from the second century A. D.

Now, Bagrow has pointed out in a comprehensive study of Ptolomy that the text in its present form was substantially written by an unknown Byzantine author in the 10th-11th century based upon principles of Ptolemy

which are found only in the first or introductory part of the text. The Bṛhatkathā of Guṇāḍhya, written in the Paiśācī-dialect, is lost, and its present recensions like the Bṛhatkathāślokasaṁgraha, the Bṛhatkathāmanjarī and the Kathāsaritsāgara are not identical in contents and volume and all of them revert to later models which are also lost. Under these circumstances, it is impossible to identify any passage or story as unmodified version of Guṇāḍhya's text. The Milindapanha also poses a serious problem, as only the first two books and part of the Third Book may be old dating probably from the second century A. D.

These facts relate to the discovery of a synchronism which has so far escaped the attention of scholars and it definitely places the Niddesa in pre-Christian centuries. It may be recalled that the Niddesa was rejected by the heterodox monks at the Second Buddhist Council at Vaiśālī, 100 years after the death of Buddha, say c. 383 B. C. The conclusion arrived at on the basis of the synchronism referred to above is also endorsed by Dr. E. J. Thomas and Dr. Winternitz on the basis of thematic study of various Pāli texts and the nature of their internal growth. If archaeological evidence in suport of this position is not much in evidence at present, the distribution of huge quantities of beads of South Indian origin and others found in Malaya and the Philippines from Pre-Mauryan times to early centuries of the Christian era underline the story of this contact.

VI-4

BUDDHA'S CONCEPT OF THE ABSOLUTE

Dr. K. P. Sinha, Gauhati

To the Āstika-schools, Buddha is known as a nihilist; he is said to be denying to accept any reality behind the phenomenal world.

It is true that Buddha refuses to accept the existence of Īśvara behind the Universe; because, the existence of Īśvara does not stand to logic (i) A perfect and benevolent Īśvara cannot produce a world full of imperfections and pains. (ii) No incentive for creation can be accounted for.

A non-creator, unconditioned, unknowable unchangeable absolute also cannot be accepted : (i) such an entity transcends our thinking (ii) no relation is possible between such an absolute and the world. (iii) such an absolute cannot produce the world.

To account for the continuity of the world in the absence of a permanent substratum, Buddha announces the law of causation, the law of universal change and the law of Karma.

Buddha is not concerned with metaphysical problems; his aim is to liberate men from sufferings. And, Buddha finds that the acceptance of Īśvara has no practical value in this regard : If Karma is not performed, Īśvara cannot help us. Moreover, belief in Īśvara makes men dependent. Buddha, therefore, confines his attention to the empirical world.

It is not correct to say that Buddha denies any permanent substratum behind the universe. Buddha refuses to accept or deny such a reality. His denial of any permanent substratum, which we come across here and there means that in the empirical world there is no permanent reality.

Actually, however, Buddha has clearly declared in some places that without accepting an unchangeable permanent reality, we cannot explain the changeable and impermanent world.

Buddha's concept of the absolute is revealed in the concept of Nirvāṇa. Nirvāṇa is declared by Buddha as uncompounded, immeasurable, unchangeable, bliss eternal and so on. It is neither 'is' nor 'is not'. This Nirvāṇa is the absolute according to Buddha.

VI-5

A COMPARATIVE STUDY OF THE SYAMAKA JĀTAKAS OF THE MAHĀVASTU AVADĀNA WITH THE SINDHUVADHA STORY OF THE RĀMĀYAṆA

Nikhil Chandra Dev, Shillong

The Mahāvastu Avadāna is a Buddhist Sanskrit work which is written in a conglomerative language consisting of Sanskrit, Pāli and Prākrit. The language is generally called as the Gāthā dialect or Mixed Sanskrit. In this Mahāvastu Avadāna we get the stories of the past lives of Bodhisattva with a moral attached to it and also the present life which illustrates the doctorine of Karma.

The Mahāvastu Avadāna is written in prose and also in poetry. It contains many old and new Jātaka stories. The name of the author of this book is unknown. The name of the manuscript copyist can be traced at

the end of the book. Sri Nandācārya of the Mahāvihāra finished writing the manuscript on a Sunday of the full moon day of the month of Āṣāḍha in the Nepalika year 920 i. e. 1800 A. D.

The time of the composition or compilation of this book, according to scholars, is 3rd Century B. C. or 2nd Century B. C. Ṣyāmaka is one of the Jātakas.

In the Rāmāyaṇa we get the similarity of this incident with the story of 'Sindhuvadha' i. e. the killing of Sindhu by the king Daśaratha of Ayodhyā. In the Śyāmaka Jātaka we notice that Peliyakṣa was excused. Here are revealed the magnanimity and nobleness of the blind parents. Lord Bodhisattva explained his own Jātaka to the mendicants and identified himself with Śyāmaka, his father Suddhodana with the sage, and Māyā with Pāragā, the Sthavira Āṇanda with Pelieyakṣa, the king of Kāśi.

VI-6

HISTORICITY OF MILINDA-PANHA

Dr. Sanghasen Singh, Delhi

This paper in Pāli adduces positive evidences to establish the historicity of Milinda or Menander.

VI-7

BRAHMAVIHĀRA-BHĀVANĀ

Prof. Narayana Vasudeva Tungar, Pune

This paper in Pālī discusses the idea of Brahma-vihāra, a chapter in Viśuddhimagga of Buddhaghoṣa, as related to mettā, karuṇā, muditā, upekkhā etc.

VI-8

उत्कलचक्रवर्तिनः खारवेलस्य हाथीगुम्फा लेखः

श्रुतिदेवशास्त्री, पाटना

भूमिका – शिलालेखस्य कालः, भाषा, रचना, समीक्षा; अशोकलेखेन भाषा विषये, राजनीतौ च तुलना। प्राकृतभाषायाः स्वरूपं जैनागमभाषया तुलना तथ्यं च।

ऐतिहासिकं तथ्यम् – खारवेलस्य स्थितिः राज्यम्, विस्तारश्च । विजययात्रा, यात्रासीमा, भौगोलिको स्थितिश्च ।

पाटलिपुत्रकशुङ्गवंशप्रतियोगिता, आक्रमणं जैनमूर्तेः पुनराहरणं च । यवनराजमिनान्द्रं प्रत्यभियानम् मथुराभियानं च ।

तात्कालिकमहाभाष्यकर्तुः पतंजलेः नागसेनस्थविरस्य "मिलिन्दप्रश्न"कृत्या घटनानां समवस्थापनम् । राज्यस्थितिः, शासनप्रणाली, राज्यसीमा च ।

रचनायाः प्रकारः सौष्ठवं तथ्यानि उपसंहारश्च ।

PRAKRIT AND JAINISM SECTION

VII-1

RAJAS AND KARMAN

Dr. Nagin J. Shah, Ahmedabad

1. Karman and rajas in the Sāṅkhya-Yoga.

2. In Buddhist works.

3. In Jainism : Jainas believe in material karmans. The Uttarādhyayanasūtra uses the term raya (=rajas) for these material karmans. This suggests the identity of material karmans with rajas substance.

Haribhadra in his Āvaśyakasūtra-vṛtti and Nandīsūtravṛtti states that the term 'raya' (rajas) means the material karmans that are in the process of being bound (badhyamāna karman).

The Sāṅkhya-Yoga thinkers have posited tamas as a veil covering samyagdṛṣṭi. But according to Jainism mohanīya karman works as a veil obscuring samyagdṛṣṭi. This suggests that for the Jainas tamas is not an independent substance but simply a variety of karman (rajas). Jaina ātman is nothing but citta. This citta of Jainas is sattvātmaka only. Thus Jainism upholds a clear-cut dualism of sattva and rajas. Material karman atoms represent the finest form of rajas substance, whereas material objects like tables, pots etc. represent the grossest form of rajas substance.

The Sāṅkhya-Yoga and the Buddhist classifications of karmans into kṛṣṇa etc., the Jaina conception of leśyā and the Ājivaka theory of abhijātis prove that the theory of karmic colours was widely accepted in śramaṇic circles.

VII-2

SOME POINTS OF SIMILARITY BETWEEN SAṬṬAKA AND TAMĀŚĀ

J. B. Dhanal, Kolhapur

There are different theories put forward regarding the origin of the Indian Drama. One is the theory of divine origin. The second theory is of religious origin. The third is the that of secular origin like a popular

mime. Some scholars like Dr. A. N. Upadhye and Dr. N. G. Suru stand for the popular origin of the Indian Drama. The popular character and origin of saṭṭaka are obvious from its close association with dance, its close format, its inceremonious construction and division, its sentiment of marvel, and above all its composition in Prakrit - all of which point out to its high antiquity in the evolution of Indian Drama.

With this introduction the article aims at showing some points of similarity between a saṭṭaka and a tamāśā. The points of similarity are as below :

1. Both have no viṣkambhakas and aṅkas.
2. Both are predominant in sentiment of love.
3. Plenty of female characters in both.
4. Both contain the element of miracle.
5. Presentation is mainly done through dancing.
6. Entirely written in the language known to common masses.
7. Both have 'prastāvanā' which introduces the account of the author, the theme, and the occasion etc.
8. The character of Vidūṣaka is similar to that of Songāḍyā.
9. The dance called 'Charcharī'.

On the basis of the points of similarity mentioned above we can have no doubt in admitting the popular origin of Indian Drama.

VII-3

THE RELATIONSHIP OF SPACE - PUDGALA - TIME DISCUSSED IN JAINĀGAMA

Dr. M. R. Gelra, Bikaner

Jain āgamas are the most ancient part of the Jain literature. Space, Pudgala and Time are the Dravyas which are interrelated. In this paper, the cosmic problem of accomodation of infinite pudgala in finite space pradesh (Lokākāśa) a has been discussed. The peculiar behaviour of Sūkṣmapudgala helps in understanding the following :

1. The cosmic time is not an independent Dravya. It is related to the change of mode (paryāya) of pudgala which is of twofold i. e. from subtle to gross and gross to subtle.

2. Lokākāśa too should not be an independent Dravya. It is the inseparable limit of Pudgala it self which, prevents it to go beyond its limit. This limiting boundary which is reached by maximum extension of pudgala, should be called as lokākāśa.

3. Therefore, pudgala is a significant dravya. Cosmic time and Lokākāśa can be explained on the basis of the change of the form of pudgala.

VII-4

A NOTE ON THE WORD 'KĀGIṆI'

Dr. P. M. Upadhye, Bombay

In the Paumacariya of Vimalasūri the Prakrit word 'Kāgiṇi' occurs at two places i. e. 4 - 76 and 118 - 107. The meaning of the word differs completely at these two places. Kāigṇi at 4.76 means Kāgiṇi-ratna which is one of the 14 jewels of a sovereign king, having six facets, eight angles and twelve sides where as the word Kāgiṇi at 118-107 means a cowrie. Both these meanings are recorded in the P. S.M. but no reference is made therein to the Paumacariya where the word occurs. It is true that these two meanings are also found in other works as mentioned in the P. S. M. but in the P. S. M. the word is not recorded as a Deśya word. The Deśīnām-amātā of Hemacandra records the word Kāiṇi as the Deśya word at 2.21 meaning a Gunja - fruit.

The 2nd meaning of the word viz. one of the 14 jewels of a sovereign king is not found even in the Deśīnāmamālā. An attempt is made in this article to study the word Kāgiṇi as a Deśya word to find out how far it conveys both the meanings viz. a cowrie and a jewel.

VII-5

THE STORY OF SUKUMĀLASWĀMĪ : A STUDY

Dr. Prem Suman Jain, Udaipur

The story of Sukumālaswāmi is found in different forms in the modern languages and the classical languages like Prakrit, Apabhramśa and Sanskrit. This shows that in the Indian narrative literature the story Suk, is very popular.

It is said that the story of Suk. is a developed form of the story of Gajasukumāla available in the Jaina canonical literature. Both these stories are indpendent of each other. The story of Gajasukumāla is a tale of an aspirant who is known as the brother of Kṛiṣṇa. This story is found in many Jain texts without any noticable change and is referred to along with the Harivamśakathā.

In the Prakrit literature no independent text dealing only with this story is available.

This tale seems to be very popular in the Apabhramśa literture.

In the Jain Sanskrit literature this story is included in the Bṛhatkathākośa, Punyāsravakathākośa and Ārādhanākathākośa though briefly.

By the comparative study of the story of Sukumāial's life we may find not only the origin and development of this tale, but also learn a lesson that affluence, delicate body and the effects of the Karmas of the past lives are incapable of obstructing the progress of the soul towards liberation. In Indian literature there may be stories pointing to this moral.

VII-6

UN-CONVENTIONAL POETRY IN PRAKRIT LITERATURE

K. Kamala, Hyderabad

The prakrit poetry is full of many un-conventional similies and descriptions which are different from the standards of classical Indian literature. Thus the study of prakrit is refreshing from this point of view.

1. The cloud is compared with a buffalo as against the elephant in the classical literature.

2. The remnant bones of the dead on the funeral pyre are compared to the good deeds of a man which are remembered still even after his death.

3. A glamorous young girl grows like a tender lime creeper (tree), and as she grows, she will be like a tamarind fruit which creates salival juice in the mouths of the onlookers even from a distance.

4. A lover compares his beloved to a sin committed in secret because he is unable to forget both of them even for a while.

VII-7

CONCEPTS OF LIFE AS DEPICTED IN PRAKRIT LITERATURE

K. Kamala, Udaipur

The farmer feels that three milch cows, four bulls and ralaka grains are enough for him to lead an independent life. He need not serve others if he has this much in life. A more sophisticated man feels that the essence of life consists in a capacity to appreciate music set in pancama swara, worship the lord who rides over the bull. He should also have his beloved in his company to make the life meaningful.

Love according to the common man is like pomegrenate fruit which ripens part by part and will be sweet only when the seed gets the shining colour. So also is the love which ripens gradually and will be sweet only when the opposite party also gets involved in it passionately. (Bīya in Prakrit will be both bija and dvitīya in Sanskrit).

Sukha or happiness is a jealous mistress who is unpredictable. A man persuing sukha may or may not get it in his life time. But he is sure to be happy if he is not after it. Verily, when we keep our ears open we may or may not hear the sound. But when we close them down thre is perennial sound inside.

VII-8

SOME UN-NOTED PRAKRIT FORMS FROM THE VASUDEVAHIṆḌĪ

Dr. K. R. Chandra, Ahmedabad

Pischel's Prakrit Grammar is an unparalleled compendium of an intensive study of various Prakrit forms of different Prakrit Languages available in vast Prakrit literature and treatises on prakrit grammar. But we find that Prakrit forms from the Vasudevahiṇḍi are not found recorded in this compendium. The VH is an ancient prose narrative work in Jain Mahārāṣṭrī and it has preserved many ancient and popular forms of Prakrit which are worth notice.

Dr. Alsdorf made a study of the language of the VH and he discovered from it a number of forms which were either quite new or were not recorded by Pischel under JM. Even after that one can still discover some more Prakrit forms and words which are neither available in Pischel's Prakrit Grammar, nor noted by Dr. Alsdorf.

VII-9

ON JAINA SCHOOL OF ASTRONOMY

Sajjan Singh Lishk and Dr. S. D. Sharma, Patala

A simple probe is rendered into the mathematical structure of the astronomical data in Jaina canonical literature which belongs to post-Vedānga, pre-Siddhāntic, so called dark period in the history of ancient Indian astronomy. Several uniqiue features of the Jaina School of astronomy have been first unearthed.

There existed three unique systems of length-units viz., ātma, utsedha and pramāṇa systems. The mystery of diversity of relationship between a yojana and the number of British miles is revealed out. Besides, Jainas had evolved a system of arc division or graduation of the zodiacal circumference. It was divided into $27\frac{3}{10}$ days and then $819\frac{27}{67}$ muhūras of a nakṣatra month (lunar sidereal month), and subsequently in 54900 gaganas khaṇḍas (celestial parts) and 360 saura days leading to the concept of 360 modern degrees of arc.

Jainas had regarded earth as made up of concentric rings of land masses alternatively surronded by ocean rings. The two suns, two moons etc., move diameterically opposite about the mount Meru placed at the centre of Jambūdvīpa (the isle of Jambū tree), the central island of earth.

The time of day was measured and the seasons were determined through the science of sciatherics.

Kinematical studies of sun and moon were distinctly made and the notion of declination was developed as implied in the concept of maṇḍalas (diurnal circles) of sun and moon.

Jainas had attempted to reform the Vedāṅga Jyotiṣa quinquennial cycle. An extensive study of zadkiel (pancāṅga or five parts viz. tithi i. e. lunar day, day, karaṇa i. e. half lunar day, nakṣatra i. e. asterism and yoga i. e. combination) was also made. Nakṣatras (asterisms) were classified into kula (category), upakula (sub-category) and kulopakula (sub-sub-category) nakṣatras depending upon their positions with respect to moon's position among asterisms at syzygies.

The phenomena of heliacal rising and setting of Venus were keenly observed. The concept of vīthis (lanes) of Venus among the different parts of lunar zodiac is peculiar to Jaina School of astronomy.

Jaina cycles of eclipses viz. 42 eclipse months cycle of lunar eclipses and 48 eclipse years cycle of solar eclipses, are absolutely free from any foreign influence of Chaldean Saros or Metonic cycle.

Directions of lunar occultations with nakṣatras indicate a notion of celestial latitude of moon. Chatrātichatra yoga (lunar occultation with Citrā i e. Virginis) has been illustrated in detail.

Jainas had a set theoretic approach e.g. in classification of Jyotiṣikas (astral bodies).

Jainas used zigzag functions parallel to their use in Babylonian astronomy of Seleucid period.

Jainas had developed a technique of measuring celestial distances in terms of corresponding distances projected along the surface of earth.

Astronomical instruments like gnomon, water clepsydra etc. were in use.

Obviously, irrespective of certain resemblances between vedāṅga Jyotiṣa and Jaina astronomy, the latter represents a far advanced astronomical system over Vedāṅga Jyotiṣa. Consequently Pingree's views about Mesopotamian origin of ancient Indian mathematical astronomy become refutable.

VII-10

TOPOGRAPHY AND TOPONYMY OF MAHĀVĪRA'S ITINERARY IN WEST BENGAL

Dr. Panchanan Mandal, Santiniketan

In my ensuing paper I have dealt with the itinerary of Śramaṇa Bhagavān Mahāvīra in Rāḍhadeśa in modern West Bengal. It gives the complete list of the places and the names of the villages searched out and identified by us, where Mahāvīra travelled and took shelter for a short while in his 'cārikā' i. e. in the wandering stage in disguise, from the garden of Nāyasaṇḍavaṇa (Kuṇḍaggāma) until his Kevala-darśana at Jribhakagrāma.

A. First Year

Present name	*Ancient name*
1. Kumārasaṇḍa	(Kummārasaṇḍa or gāma), Birbhum, on the river Gambhīrā.

2. Kalehā or Kolo	(Kollāka Sannivesa), Birbhum, Burdwan
3. Māṛgrām or Morgrām	(Morāga Sannivesa), Birbhum, on the river Brahmāṇī; Burdwan.
4. Asthyal-Bardhamān	(Aṭṭhiyagāma/Asthikagrāma), Burdwan, on the rivers Bāñkā - Dāmodar, Behulā-Campā, Gāñgurī, Ballukā and Goñrāi.

B. Second Year

1. Asthyal-Bardhamān	(Asthikagrāma), see above A. 4.
2. Māṛgrām of Morgrām)	(Marāga), see above, A 3.
3. Kaṅkālītalā	(Kanakakhala), Birbhum, on the river Kopāi.
4. Vaṅga (Vatsa, Vaṅśa)	(Vācāla), Midnapur, on the rivers Kāñsāi, Rupnārāṇ and Subarṇarekhā.
5. Kalehā or kolo	(Kollāka), see above, A 2.

C. Third Year

1. Kālehā or Kolo	(Kollāka), see above, B 5.
2. Kaṅkālitalā	(Suvannakhalaya), see above, B 3.
3. Bāmaṇīgrām, Bāmundi or Brahmaṇḍaṅgā	(Bambhanagama), Birbhum, Burdwan, on the river Muṇḍeśwarī, near Vāṇgaṛ Kāīti.
4. Campāinagarī	(Campā), Burdwan, on the river Dāmodar.

D. Fourth Year

1. Campāinagarī	(Campā), see above, C 4.
2. Kaleśwar	(Kālaya), Birbhum, on the river Kāndur or Śiva-Gangā.
3. Pāikar	(Pattakālaya), Birbhum, on the river Pāglā.
4. Kumārpur	(Kumārāya), Burdwan.
5. Cherā-Dhankaṛā to Chorā-Behula.	(Corāga Sannivesa), Burdwan on the rivers Ajay and Kunur.
6. Bardhamān-Campā	(Piṭṭhiçampā), Burdwan.

Details of other years 5th to 13th are given in the paper,

VII-11

ON THE PAIŚĀCĪ ORIGIN OF KANNADA LANGUAGE

Dr. B. K. Khadabadi, Dharwar

Paiśācī is one of the very archaic Prakrit dialects. Attempts have been made to trace isolated characteristics of Paiśācī in one language or the other. Some scholars have tried to find out Dravidian affinities in the Paiśācī language. A few others have also ventured to prove that the Kannada language originated from the Paiśācī one.

An attempt is made, in this paper, to examine the theory of the Paiśācī origin of the Kannada language and to show that the Kannada language cannot, on any ground, go to the Paiśācī origin.

VII-12

PRAKRITIC INFLUENCE ON THE GROWTH OF KANERESE VOCABULARY

Prof. S. A. Shirguppi, Kolhapur

The relation between Kanerese vocabulary and Prakrit speech is far old. Prakrit poets composed their works in Karṇāṭaka whose mother-tongue was Kanarese. Prakrit works were preserved in Kannada script.

The Jain and Prakrit authors who first patronised Kannada in early centuries of the Christian Era or even before that influenced Kanerese. The Kannada kings patronised Prakrit poets. Thus Kannada vocabulary mixed with Prakrit words and at the same time Prakrit could not escape Kannada influence. Some Dravidian elements in Prakrit vocabulary: Desi Nāmamālā Pāiyiyacchināmamālā. The Desi-kośās contained number of Prakrit words which are of Dravidian origin.

VII-13

JAIN COSMIC LAW

Dr. Damodar Shastri, Delhi

Universe is eternal, though it undergoes changes during the course of ages. Substance is the cause of making the whole universe since eternity.

Each substance has a triple aspect of manifestation, disappearance and continuity. Creation & destruction-these terms apply only to the condition or manifestation (Paryāya) of the substance and these are rooted in the essential nature of the substance.

The world is sustained by nature which has two forms: (A) Intrinsic Nature of the substance in general, and (B) Nature of particular substance.

Law of Nature is classified in three groups- (a) Law of Substantiality all the six substances (e. g. Jīva, Pudgala, Dharma, Adharma, Ākāśa, Kāla) by their changing condition and interaction cause the world to be what it is. Each substance acts upon others and is itself acted upon by others. (b) Law of Karma- conditions of each individual vary due to their actions. Matter is scattered throughout the space and it by its nature, depending upon the emotional states of souls, is transformed into Karma. (c) Law of Time: (or cosmic cycle) - Universe undergoes through periods of evolution and decay. The conditions in the various parts of the world generally vary and the wheel of Time rolls round in never - ending cresecndo-decrescendo bringning alternately the periods of evolution and degeneration. Utsarpini is the age of evergrowing evolution of prosperous conditions of the world along with the virtuous qualities, strength, bodily stature, longevity of life etc. Avasarpini is the age of gradual devolution - (gradual decline of prosperity and virtues till the average state in comparison with Utsarpini age. The full revovling of the wheel of Time takes place only in some portions of the earth.

VII-14

THE MAJOR AND THE MINOR DṚṢṬĀNTAS IN THE KUVALAYAMĀLĀ - CAMPŪ

B. D. Patil, Kolhapur

The Kuvalayamālā of Udyotana Sūri is a voluminous Prakrit Dharma Kathā written in the Campu style. The work was composed in the year 779 A. D.. As one would expect in a Dharma Kathā, there are many religious discourses inserted in the sermons given by the sages and the prophets, in the course of their narrations in the story. These sermons give an opportunity for the author to make a liberal use of the Dṛṣṭāntas in order to explain the religious principles and the moral rules.

This paper is a study of Dṛṣṭāntas that appear in the Kuvalayamālā. We have divided these Dṛṣṭāntas into two classes (1) The Major Ds. and

(2) The Minor Ds. Under the first class we have - (i) The Kaumbarī (ii) The Juya-samilā and (iii) The Jambu-fala.

Under the second class we have included the smaller Ds. in the order in which they occur in the text.

These Dṛṣṭāntas and the manner in which they are presented show that the author is a man of deep learning, quite conversant with canonical and non-canonical literature and one who has studied the working of the human mind.

VII-15

सप्तभंगी, प्रतीकात्मक और त्रिमूल्यात्मक तर्कशास्त्रके संदर्भमें

डॉ. सागरमल जैन, भोपाल

सप्तभंगी स्याद्वाद के सिद्धान्त की भाषायी अभिव्यक्ति का प्रतीकात्मक (Symbolic) ढंग है। किन्तु उसकी इस प्रतीकात्मकता को सम्यक्प्रकार से न समझ पानेके कारण स्वयं स्याद्वाद के व्याख्याकारों ने और उसके आलोचकों ने अनेक प्रकारकी भ्रान्तियाँ खडी कर दी है। प्रस्तुत निबन्ध, सप्तभंगी के प्रतीकात्मक स्वरूप को स्पष्ट करते हुए, उन भ्रान्तियों के निराकरण का एक प्रयास है। आधुनिक प्रतीकात्मक तर्कशास्त्र और त्रिमूल्यात्मक तर्कशास्त्र ने हमें एक ऐसी दृष्टि दी हैं जिसके द्वारा सप्तभंगी को अधिक सुसंगत बनाया जा सकता है। और स्याद्वाद के सम्बन्ध में उठने वाले विरोधाभासों को दूर किया जा सकता है। प्रस्तुत निबन्ध में हमारे मूलभूत निष्कर्ष निम्न हैं–

जैन तर्कशास्त्र में स्यात् शद्ब का प्रयोग अपने प्रचलित अर्थ मे न होकर एक प्रतीक के रूप में हुआ है।

सप्तभंगी का प्रत्येक भंग एक सापेक्ष कथन है। अतः सप्तभंगी के प्रत्येक वाक्य की प्रकृति हेतुफलाश्रित वाक्यों के समान है। जैसे– यदि द्रव्य की अपेक्षा में विचार करतें है तो आत्मा नित्य है।

सप्तभंगी में प्रयुक्त अस्ति और नास्ति शब्द क्रियापद हैं। वे उद्देश्य के सम्बन्ध में विधेय के विधान या निषेध के सूचक हैं।

सप्तभंगी का प्रत्येक भंग अपनी सत्यता की दृष्टि मे स्वतंत्र है या उनका पारस्परिक सम्बन्ध है, यह प्रश्न गम्भीररूप से विचारणीय है।

VII-16

बौद्ध साहित्य में महावीर

डॉ. हरीन्द्र भूषण जैन, उज्जैन

जैन आगम और त्रिपिटक के अध्ययन से ज्ञात होता है कि जैन वाङ्मय में बुद्ध विषयक चर्चा न्यून है और बौद्ध वाङ्मय में महावीर विषयक चर्चा का बाहुल्य है। बौद्ध वाङ्मय में महावीर को 'नाटपुत्त', 'निगण्ठनाटपुत्त' तथा 'नातपुत्त' के नाम से संबोधित किया गया है।

त्रिपिटक में ऐसे अनेक प्रसङ्ग उपलब्ध हैं जिन में महावीर के अनुयायी श्रावक महात्मा बुद्ध के पास आते हैं, उनसे अपनी शङ्काओं का समाधान करते हैं और अंत में वे बुद्ध के उपासक हो जाते हैं। उदाहरणार्थ– सिंह सेनापति, गृहपति उपालि, अभयराजकुमार, असिबन्धपुत्र ग्रामणी, श्रावक वप्प आदि।

त्रिपिटक में ऐसी कुछ घटनाओं का वर्णन है जिनका संबंध महावीर के जीवन से है। इनमें सबसे प्रमुख घटना पावा में महावीर के निर्वाण की है। इसका उल्लेख विभिन्न तीन स्थानों पर है।

जातक साहित्य में– महाबोधिजातक, बाबेरु जातक तथा तेलोवाद जातक में, महावीर, बुद्ध के साथ कथाओं के पाल के रूपमें चित्रित किये गये हैं किन्तु, तीनों जातकों में उन्हे बुद्ध से हीन दिखाने का प्रयत्न किया गया है।

त्रिपिटक साहित्य में प्राप्त महावीर विषयक उद्धरणों से दो बातें स्पष्ट प्रतीत होती हैं, प्रथम– कि बौद्ध वाङ्गमय में महावीर व अनेक सिद्धान्तों का सही प्रतिनिधित्व नही है।

VII-17

जैनदर्शन में नयों की अवधारणा का संक्षिप्त सार

डॉ. डी. के. शास्त्री, निमुच (म. प्र.)

जैनदर्शन के अनुसार पदार्थ सामान्य विशेषात्मक है। द्रव्य गुण से अभिन्न है। इसलिये सामान्य का कथन किए जाने पर द्रव्यत्व का ग्रहण होता है

और विशेष का कथन किए जाने पर पर्याय का। पदार्थ के इन मूल दो धर्मों को ले कर द्रव्यार्थिक और पर्यायार्थिक इन दो नयों को निरूपण किया गया है। नय प्रमाण के द्वारा ग्रहण की गई वस्तु के एकदेश द्रव्य या पर्याय का अर्थरूप ग्रहण करता है। नय एक समय में एक ही धर्म को विषय करता है। नय केवल 'सत्' को ही विषय करता है, असत् को नहीं। वस्तु-तत्त्व को जानने के लिए नय-प्रमाण ही विधि है।

नय के मूल में दो भेद हैं। जो विधिरूप धर्मों का विषय करता है, उसे द्रव्यार्थिकनय और जो प्रतिषेधरूप धर्मों का विषय करता है, वह पर्यायार्थिकनय है। द्रव्यार्थिक को निश्चयनय और पर्यायार्थिक को व्यवहारनय भी कहते हैं। नयों के उत्तरभेद सात होते हैं। द्रव्यार्थिकनय के दस भेद हैं और पर्यायार्थिकनय के छः भेद हैं। नयों की भांति उपनय भी कहे गए हैं।

नय अनेकान्ति का मूल है। प्रमाण और नय में केवल विषयकी विशेषता का अंतर है। दोनों ही ज्ञानविशेष हैं। ज्ञान के विकल्प को नय कहते हैं।

नय का मुख्य प्रयोजन भारतीय दर्शनों में समन्वय करना है।

VII-18

जैनागमोक्त-ज्योतिर्लोके चन्द्रः साम्प्रतिकी चन्द्रयात्रा च

डॉ. रुद्रदेव त्रिपाठी, दिल्ली

चन्द्रस्य प्रदक्षिणायाः कालविषये, चन्द्रतलाद् गृहीतानां चित्रणां विषये, चन्द्रस्य स्वतन्त्रग्रहविषये च या मान्यतास्तत्र तत्र प्रकटिताः सन्ति तासु सम्पद्यमानानां पारस्परिकविरोधानां पर्यालोचनेनास्माकं भूभ्रमणशोधसंस्थानस्य संस्थापकानां श्रीअभयसागरगणिवर्याणामयमभिप्रायः सत्यमेव प्रतिभाति यत् "एपोलो-यानानां चन्द्रतलेऽवतरणं न भूत्वा पृथिव्या एव कस्मिश्चिदज्ञाते प्रदेशे संजातमित्यत्र निबन्धे निपुणं विवेचयिष्यामः।

VII-19

जैनदर्शनं नावैदिकं दर्शनं

डॉ. भुलाप्रसाद पटैरिया, चनररा

भारतीय दर्शनानां वैदिकावैदिक (आस्तिक नास्तिक) रूपं द्वैविध्यमस्ति। अत्र अद्यावधि यावत्प्रचलितानामास्तिकनास्तिकसिद्धान्तानां चातुर्विध्यमस्ति। तद्यथा– १ पाणिनेः जगतः सद्वादः, २ पतञ्जलेः इहपरलोकवादः, ३ स्मृतीनां-वेदनिन्दावादः, ४ पुराणानां ईश्वरवादश्चेति। जैनदर्शनं जगतः सद्रूपे, इहपरलोकयोः अस्तित्वे च विश्वसिति। वेदानां निन्दने केवलं तेषामपौरुषेयत्वम्, याज्ञिकीं हिंसां चोदिश्य एव प्रवृत्तमस्ति। परं नेयं तादृशी वेदनिन्दा यादृशी वैदिकैः दार्शनिकैः कृता विद्यते।

HISTORY SECTION

VIII-1

SOCIAL BACKGROUND OF RUDYARD KIPLING'S LITERARY WRITINGS ON INDIA

V. C. P. Chaudhary, Patna

Rudyard Kipling was born in India and had also spent a considerable part of his life here. He, quite early in his career became conscious of the historic role to be performed by the emerging social elites-the Indian capitalist and the middle class. His rich social background of the societies of India and Britain had started paying dividends and the natural flow of his experiences and strategies in defence of the empire started coming in the form of literary works.

Kipling's literary works were not generally imaginary plot-manufactures and in fact depicted the cross-currents of the contemporary society. The remedies suggested in the literary forms by him were such strategies which were found to be valid and relevant because of the deeper insight of Kipling into the social problems of various social classes of India and Britain.

The present article surveys briefly the importance of his literary writings and the impact of the social background on them.

VIII-2

HISTORY OF CLASS STRUGGLE IN THE CLASS-DIVIDED SOCIETY IS THE TRUE HISTORY OF HUMAN BEINGS

Dr. Asit Kumar Datta, Suri Birbhum

History in its proper and perfect nomenclature is the history that has a close bearing on the common and continuous flow of society; it is akin to their beginning, to their development and their consequences. History devotes the evolutions of the society and writes the contradiction of have and have-not. In this society history denotes the external and internal feud, hatred, struggle between the two contradicting camps. As a matter of

consequence started the division of labour and hence the contradiction. They became organiser of the works of production and then lay innumerable people attached with the field and tools of production. From this organiser group began the class of priests.

We can state that history is not the biographical sketch of the Lord, Paramount Monarch, or the world conqueror. It contributes nothing or a fringe. It would have a bearing on the society if it could penetrate into the mode of production, influence the tools of production of the society, because of the fact that history without its feel implanted on the rugged soil of the society would be similar to the existence of the parasite.

Here history denotes the society in its divided form. On the one hand there is the owners of land and occupier of the tool of production, and on the other hand there is the owned. They have nothing but the labour-power and the amount of that is not limited, on the extension of which the owning of the land, the tools and means of production is possible. Here history reflects the social change, its character, its struggle between the two classes.

VIII-3

A NOTE ON THE HISTORICITY OF THE MAHĀBHĀRATA WAR

Dr. Swaminath Panday, Faizabad

Indian 'Faith' does not doubt the historicity of the Great Battle. Any question-mark put against the authority of the 'Rāmāyaṇa' and the 'Mahābhārata' is unbearable to it, for both the epics and their events have got themselves inseparably attached with the 'sentiment' of India. And the sacrifice of 'sentiment' is the first and foremost requirement of History.

There are literary materials, epic, pre-epic, and post-epic, that speak, or rather shout, of themselves; things that inevitably lead us to the result (as two and two added together cannot but make four) that the Mahābhārata war is no less a historical reality than the battles of Panipat.

The primary source of our knowledge of the Great War is the epic-'Mahābhārata', and the secondary source is the Purāṇas.

Generally, so far as the important events are concerned, we may, rather we should, rely upon the Purāṇas.

VIII-4

RATHA-YĀTRĀ OF JAGANNĀTHA AT PURI AND THE BUDDHIST CAR PROCESSIONS SEEN BY FA HIAN

Asim K. Datta, Calcutta

In 1848, J. W. Laidlay anonymously published from Calcutta a translation of the account of Fa Hian's travels in India from the French edition of Remusat, Klaproth and Landresse, with some additional notes compiled by him. He commented that there was a great similarity between the procession of cars organised by the Buddhists of Khotan and Pataliputra in the 4th century on the one hand and the ratha-yātrā of Puri on the other, and came to the conclusion that car festival of Puri had been taken over from the Buddhists. Alexander Cunningham, James Fergusson, and Raja Rajendra Lal Mitra, all accepted this thesis of Laidlay and thanks to the support of these three great authorities, the matter was taken as proved. A close study of the account of Fa Hian shows that the similarities are superficial and this conclusion is not warranted by the facts.

The one day Magadha (or Pataliputra only ?) festival took place on the 8th day of the "moon Mao" is the Buddha Pūrṇimā. The Khotan ceremony started on the "1st day of the 4th moon". If Fa Hian calculated by the Chinese calendar, this would have been the beginning of June, and if by the Indian calendar, this date according to Laidlay fell on "the first of the moon of Assar, and would be the day itself or the previous day of the ratha-yātrā at Puri. The cars seen by Fa Hian were made of wood and bamboo and were decorated with coloured cloth, banners etc. Mitra said that then they were exactly like the Puri chariots. But temporary chariots for such a purpose in the 4th century could not but be of wood and bomboo and the obvious decorating materials would have been coloured cloth.

VIII-5

THE RELIGIOUS POLICY OF THE NOLAMBAS

Dr. Mrs. V. Balbal, Madras

A prominent feudatory dynasty of South India, named the Nolambas, ruled from 8th Century A. D. to the 11th Century A. D. The area under their control comprised of modern Anantapur district in the Andhra Pradesh and Chitaldurg and Tumkur districts of the Karnataka State. Their

territory was known as Nolambavadi 32000. Their Capital was Henjeru or Hemavati.

Nolambadhiraja, a Nolamba ruler built a temple for Mahādeva and the Śikharas were placed over it for the merit of his grand father, mother and father. His son and successor Mahendra Nolamba was not only a great conqueror but also patronised all religions . He gave grants to various Śiva temples and Jaina basadi also. When he was encamping at Baragur, he built a Śiva temple and installed God Mahendreśwara. Ayyapa, another Nolamba ruler gave grants to Jain temples at Dharmapuri and to the Mahendreśwara temple at Baragur.

The Guru of Anniga Nolamba was Tribhuvanamadeva. Their records are found in the Lakshmiśvara temple at Avani.

During the regin of Jagadekamalla Jayasimha, the temple at Hariharakṣetra was called the temple of Nolambeśwara. Udayāditya was the Nolamba ruler who gave gifts to that temple.

To celebrate the Coronations of Nanni Nolamba, gifts were given to the temple of Mahādeva and a maṭha by a Chief Pallarasa. Grants were also made for the maintenance of Devadasis and musicians.

Iriva Nolamba Pallava Permavadi Narasingadeva alias Gaṭṭideva and his queen Nolambamadevi gave land for the service of God Mahendra of Hosagere.

VIII-6

STATE CONTROL IN KAUṬILYA

Dr. Dimbeswar Sharma, Gauhati

The article attempts to show that though Kauṭilya accepted many of of the traditional values, still he departed from them in many of his views. Political Science and administration were mainly meant for controlling the economic affairs of the people that were regulated for the benefit of the state and welfare of the people. Though class conflict is not dealt with and the harmony in society is accepted as a working principle, still there are elements to show that Kauṭilya has sometimes given hint to them. But at the same time it will be too much to say that Kauṭilya profounded a type of socialism. If the growth of socialism is a historical process, Kauṭilya's ideas may be studied in this context. The article attempts to pose the problem in the historical context.

VIII-7

SRI RAMAKRISHNA AND INDIAN AWAKENING

Dr. Sukla Das, Calcutta

Though Raja Rammohan Ray is credited to have inaugurated the modern age in India, it was actually left for Sri Ramakrishna to rescue the emerging forces from the artificial domain of theory and attribute new dimensions and connotations to them. Indian awakening in the 18th–19th centuries was indissolubly bound up with the spiritual regeneration and Sri Ramakrishna revitalised the reality of spiritual life to an incredulous world both by precept and example of his own life.

It was he who proclaimed the living truth " not mercy but service to humanity " which was the strongest protest ever made against prevailing social inequality.

Education in his estimate, was not mere scanning of texts but a process that developed character and transformed life into an existence of true scholarship and idealism.

It is not a mere accident of history that Sri Ramakrishna recognised Mother even in the most degraded females which added a new dignity to women hitherto unknown.

No less is his emphasis on youth as an effective force, proper channelisation of which is essential in any sphere or achievement.

Last but not the least, is his extra-ordinary advocacy of international living, irrespective of faiths, beliefs and material status which is the craving of the modern world.

VIII-8

SOME OBSERVATIONS ON THE DATE OF THE KĀLIKĀPURĀṆA

Dharmeswar Chutia, Gauhati

The Kālikāpurāṇa (abbr. KP) is a 'sthalapurāṇa' composed in the glorification of Kālikā, identified with Kāmākhyā on the Nilācala-hill, Gauhati, Assam. At least three different versions under the same caption, Kālikāpurāṇa, have been identified of which only one, which is the subject theof present discussion, represented by Eggeling's India Office Catalogue, VI, No. 3339 (No. 2943) has gone through four printed editions so far.

The present KP has been assigned to different dates by different scholars. But all these assumptions have been rejected on the evidence of a dated Newari MS., c. 1082 A. D. Dr. P. K. Gode fixed c. 1000 A. D. as the limit before which the KP must have been composed. His view was supported by Dr. D. C. Sircar on other evidence. But Dr. Gode's evidence does not relate to the present KP. On the other hand Dr. V. Raghavan, on the basis of the influence of Kālidāsa and Māgha noticed in the KP takes the early part of the eighth century as the upper limit of the present KP. Dr. R. C. Hazra, however fixed the first half of the 11th century A. D. as the lower limit of the KP.

VIII-9

THE GREAT INDIAN PEPYS AND HIS HISTORICAL ANECDOTES (ĀNANDA RANGA PILLAI 1709-1761)

Dr. C. M. Rajakandaswamy, Madras

Samuel Pepys - the English diarist of world fame kept a diary for 9 years from 1660-69. There was an Indian diarist, Divan Ananda Ranga Pillai of Pondicherry - a Tamil - who kept a diary meticulously for 25 years from 1736-1761. It is an important document of historical facts rarely to be found elsewhere. His style is racy, colloquial and graphic. A few meters west of the Pondichery beach stands his house or 'palace' which can very well be made a 'national monument'. He was the friend, philosopher and guide to Dupleix and other governors.

A few snippets are extracted from the diary of this Indian Pepys - a drop from the ocean of details.

VIII-10

THE ANTIQUITIES OF PINGALEŚWAR

Kanak Chandra Deka, Gauhati

The ancient name of Assam is Kāmrup-Prāgjyotiṣa. Kamrupa-Prāgjyotiṣa had her matrimonial relation with the great leaders of ancient India. Lord Kṛṣṇa married Rukmiṇī. Duryodhana married Bhānumati, Bhīma married Hiriṁbā, Arjuna married Chitrāṇgadā and Aniruddha married Uṣā.

Ancient Kāmrupa was divided into four Pīṭhas-

(1) Ratnapīṭha (2) Kampiṭha (3) Swarṇapīṭha (4) Saumar Pīṭha.

VIII-11

SOME ASPECTS OF THE PROBLEM OF INSECURITY AMONG THE HIGHER BRĀHMAṆAS DURING THE POST-MAURYA PERIOD

H. C. Satyarthi, Muzaffarpur

The higher Brāhmaṇas in spite of their being on the whole the most respected and privileged section of society, seem to have been suffering from the sense of insecurity during the post-Maurya period. This period is marked with the rise of Vaiśyas and their extraordinary achievement in the field of trade and commerce, the consciousness of the Śūdras, foreigners' flood into India and their assimilation creating social tensions, many *mleccha* or Śūdra kingdoms having hostile attitude towards the Brāhmaṇas, some foreign rulers embracing Buddhisṃ and thereby strengthening anti-Brāhmaṇas currents. All these factors led the higher Brāhmaṇas to the feeling of insecurity which ultimately compelled them to pursue the policy of social and economic fortifications as instanced in Manu, Yājñavalkya, etc.

VIII-12

THE INDIAN HERITAGE
AN ACCOUNT OF THE ASSESSMENT DONE BY THE FRENCH SCHOLAR RENÈ GROUSSET

Dr. T. P. Dash, Delhi

René Grousset is one among those French scholars who went deep in their studies and understood Indian history and philosophy in their true spirit. His was an exact comprehension like Andrè Chrvrillon's exposition of the Vedānta, and Alfred Foucher's minute examination of the Greco-Buddhist art. The orientalist in him was an admixture of historian philosopher in all aspcets.

Spirit and Intelligence, upheld by the Upaniṣad, snatching away the mind from the attractions of nature, begetting ascetic tendency, and love for the Divine culminating in Vaiṣṇavism with excesses of mystic affectivity as found in the *Gita-Govinda*, intellectualism wrapped in sanctity are the main findings of ancient India. Then comes the immense literature on the two states of mind-the cults of Kṛṣṇa and Śiva-reflecting the fusion of the existing aboriginal beliefs with the ideas implanted by the conquering

Āryans. Then again there is Buddhism, with its high ideals of charity, kindness, equality and sacrifice for removal of sufferings. The grip of Buddhism became so tight that India played no less leading part in the East than Greece in the West, and through the Greco-Buddhist art in the heart of Gobi and Sinkiang the latter continued to be remembered although dead long ago in its own home, just like a dead star continues to give us light for centuries.

India's contribution to the world civilisation is thus considered by the great French historian as equal to none. From III–VIII centuries Chinese Turkistan was spiritually an outer Indian province where Sanskrit literature and philosophy were as much in honour as on the shores of the Ganges.

VIII-13
POLITICAL LIFE IN THE ŚRAUTASŪTRAS

Dr. Rajendranath Sharma, Delhi

Inspite of the religious character of the Śrautasūtras we do fiind certain references which give an insight into the political life of those times.

The words Rājya and Rājan are frequently used to denote kingdom and king. These texts show that the king was normally a member of the Kṣatriya varṇa. The ritual called Ratnahavis throws some light on the power of the people. But with the growth of the royal power this ritual was reduced to a mere formality observed during the inaguration.

Kings also performed the Aśvamedha (horse sacrifice) which involved and assertion of power and a display of political supremacy could have ventured upon without humiliation.

Sabhā and Samiti lost their political character.

Royal consecration (Rājasūya) is the most important scrifice connected with the king.

A detail description of this is given in the Śrauta texts.

VIII-14
MAURYAS AFTER AŚOKA

Dr. Mehta Vasishtha Dev Mohan, Hoshiarpur

The Purānas are our main source of information on the Maurya rule after Aśoka. The Pālī chronicles and Sāmanta Pāsādikā do not carry the

Maurya history beyond him. The Divyāvadāna pretends to do so. But its tradition, which makes even Puṣyamitra a descendant of Aśoka, cannot be trusted. F. R. Pargiter, H. C. Raychaudhury, D. R. Bhandarkar, K. A. Nilkant Sastri, Radha Kumud Mookerji and other scholars, who dealt with the Mauryan history, have left the political and chronological problems of the post-Aśokan period unsettled. An attempt has been made in this paper to re-examine the available evidence with a view to settle these problems and put the history of the period in a clearer perspective.

VIII-15

THE INTEGRATION OF THE MONGOLOID ELEMENT INTO THE CULTURE OF NORTH-EASTERN INDIA

Dr. Maheswar Neog, Gauhati

1. The population of the States of North-Eastern India (Assam, Meghalaya, Manipur, Arunachal, Mizoram) is predominantly Mongoloid. The Mongoloid strain is also noted in the population of Bengal and Orissa. The Mongoloids find the first mention in Indian literature as early as in the Vedas of the Indo-Aryans.

2. The Mongoloid tribes of North-Eastern India (with the exception of the Austric-speaking Khasis and Syntengs) speak languages belonging to the Mongoloid family. These languages have influenced the Modern Indo-Aryan Languages like Assamese in tone and temperament, in phonology and morphology, and syntax.

3. Religion perhaps presents the most interesting case in point. A 16th cent. Sanskrit text admits that in the holy land of Kāmākhyā religion is derived from the Kirātas (Mongoloids). Śiva is very much popular among the Bodos under the name Bathau Brai, and this five-faced god is made to be represented in the five ridges of the Siju plant (a variety of cactus). His consort is Bri, the old goddess. The Bodos associate the serpent godling, Manasa, also (who is confined to this region) with Siju. In Manipur there is a strange syncretization of Hindu deities on the one hand and tribal gods on the other.

VIII-16

HISTORICAL SIGNIFICANCE OF THE STONE INSCRIPTION FROM LANKĀ (NOWGONG: ASSAM)

Dr. P. C. Choudhury, Dibrugarh

On my last visit to the Assam State Museum at Gauhati I came across an undeciphered stone inscription, the characters of which are very

indistinct, and it was due to its present worn-out condition that the text was left undeciphered. On enquiry I could learn that the inscribed stone, fairly a big one, was collected from Lankā in the present district of Nowgong quite a few years ago.

Of particular significane, just below the text there is the carved figure of an Ass, standing on the back of a female boar, and this joint figure has a bearing on a particular ruling family of the kingdom. The stone piece formed part of an edifice, the nature of which requirs to be determined.

The text in Sanskrit is found complete in twelve lines, the letters in the last two at their left ends being completely invisibe; the opening line in the middle is found erased, as this portion of the stone was used for a long time in sharpening iron implements.

It is evident from the text that the village of Vāmadeva was donated to a Brāhmaṇa, named Dīna, and the village-land along with his homestead the temple establishment and the āśrama occupied one half of Ḍavāka. The donor king of the kingdom was Śrī (Mahā) Māṇikya.

Mahāmāṇikya's name is memorable not only because of his wide conquests, erection of temples dedicated to Viṣṇu, but also because of his patronage of the Assamese poet Mādhava Kandali who, on the request of his patron King, composed the Rāmāyāṇa in Assamese verses.

III-17

EARLY CLASSICAL WRITERS VIEWS ON LAND-OWNERSHIP IN ANCIENT INDIA-A FRESH ASSESSMENT

Aloke Banerjee, Burdwan

The Mānava Dharma-Śāstra as well as the Arthaśāstra reveal that the king was entitled to receive a share of the produce of land in lieu of the protection he ensured to the people. The Arthaśāstra informs that the king enjoyed ownership over only the crown lands. The classical authors, it seems, could not differentiate between the crown lands and other lands.

By the observation that ·no private person was permitted to own land, Megasthenes and Diodorus denied the private ownership of land. But according to Manu, "the land belongs to him who first removed the weed". The Arthaśāstra also recognises the private individual's right over land, as also Manu. It has been interpreted by some as signifying community

ownership of land. But it may be reasonably suggested that this statement of Nearchus actually implies a system of co-operative farming among the tribes referred to. Of course, in primitive tribal societies such communal ownership might have existed. But when the class-society had already developed in the Maurya period, it is difficult to assume that the community ownership of land was still a recognised system.

Inspite of the criticism to which the classical accounts may be subjected, we cannot under-estimate their value. Magasthenes and Diodorus have correctly emphasised upon the absolutism of the Mauryan State.

VIII-18

CHHATRAPATI SHIVAJI VISITS MADRAS

Mahavidwan Pandit V. Natesan, Madras

Historians have written about Shahji and Shivaji's expeditions in Carnatic during 1676-78 and no one has given an account about Shivaji's visit to the city of Madras on 3-10-1677. Shivaji never approached Madras for the plunder of the treasure of the Carnatic. He had, as his supreme aim, the conquest of the Carnatic to create a mighty Hindu Empire. During his campaign in South India he visited tha holy shrines as a devoted Hindu Raja should do and prayed for the fulfilment of his end and aim viz., establishment of Hindu Swaraj which would be a secular state in reality. After visiting Conjeevaram Chattrapati came to the city of Madras. On 22-9-1677 he wrote a letter to Langhorne, the Goverment of Madras requesting the English to supply Ten or Fifteen engineers to help in building forts and castles in the captured areas in South India. The English politely refused (Vide : Diary and Consulation Book, Fort St. George 1672-78 pp. 123 and the Maratha Rulé in the Carnatic by C. K. Sreenivasan).

When Shivaji Maharaj visited the city of Madras (3-10-1677) there was a Marratha Camp in "Marratha Town" (Muthialpet) and he stayed in the oldest temple of "Chennaikali" or "Chennaiamman" (Bhavani Matha) whlch is still in existence at No. 67, Thambu Chetty Street, G. T. Madras-1. This famous temple renowned for its divine powers was being managed entirely by Tamil Viśvakarmas for the last 400 years. After Shivaji's visit, it gained greater importance and significance.

VIII-19

THE HOLY BIBLE : A SOURCE-BOOK OF ANCIENT INDIAN HISTORY

Madan Mohan Sukla, Ghaziabad

1. The object of this essay is to prove that the Hebrews belonged to a branch of Vedic Āryans, and that some portions of the Holy Bible pertain to the ancient history of India.

2. Doubt about Egypt

3. India, the Cradle-land of Hebrews

The main plank of the essay, viz. India being the land of origin of the Hebrews, rests on three arguments.

4. Hebrews : a branch of Vedic Aryans.

5. New Testament :

The author points out that Jesus Christ has also been presented as an Avatāra in the New Testament just as Lord Kṛṣṇa in the Hindu scriptures.

6. Three Novel Claims :

1) The identity of Jesus Christ and Vāsudeva Kṛṣṇa. 2) the Year of Birth of Jesus Christ can be proved to be around 3040 B. C. on the basis of certain Biblical / Jewish evidences alone, and 3) an axact and pinpointed location of Ayodhyā and Lankā is possible only on a correct interpretation of certain Biblical clues.

7. Afikomon :

The article is concluded with a short note on Hebrew word 'afikomon' showing it to have been derived from the Sanskrit word 'Abhiśamana'.

VIII-20

RELIGIOUS POLICY OF ŚAŚĀṄKA IN THE LIGHT OF YUĀN CHWĀNG'S ACCOUNT - A FRESH ASSESSMENT

Amita Bhattacharya, Burdwan

Yuān Chwāng has left an account in which explicit reference has been made to the policy of persecution towards Buddhism followed by

Śaśāṅka, king of Gauḍa. The Chinese traveller seems to have been biased to some extent. Otherwise, Harṣavardhana in spite of his liberal policy towards both Brāhmaṇism and Buddhism, would not have been introduced by Yuān Chwāng as the champion of the cause of Buddhism only. The Chinese Pilgrim, taking this from Buddhistic point of view, was over-zealous in making Śaśāṅka's character villainous. Therefore, we should be cautious in assessing the value of Yuān Chwāng's account in regard to religious policy of Śaśānka, King of Gauḍa, whose personal faith in Śaivism does not rule out the possibility of his being tolerant towards other religious sects.

VIII-21

JĀJAPUR, AN ANCIENT CAPITAL OF ORISSA

Dr. Bisrup Das, Bhuwaneshwar

Situated on the banks of the Vaitaraṇī in Orissa, Jājapur has a glorious antiquity. It is the modern representative of Virajā of ancient times. The image of the goddess Virajā can be assigned to the pre-Gupta days since it is two-armed. So we can assign the town of Virajā *alias* Jājapur to the same period.

The Mahābhārata and the Mādalāpāñji speak of Virajā as a reputed place of pilgrimage, because gods used to perform sacrifices at this place. The Viṣhṇu-Purāṇa, the Saddharma-Puṇḍarika, the Virajā-Māhātmya and the Chatuspīṭha-Tantra mention Virajā as a famous centre of Brāhmaṇism, Buddhism, Śaivism and Tāntrism respectively.

The Somavaṁśīs, who ruled over Orissa during the tenth and eleventh centuries A. D., also made it their capital. It was renamed Yayātinagara by Yayāti I, the first Somavaṁśī King of Utkala. Jājapur stood for the kingdom of the Gaṅgas even after they abandoned it as their political headquarters. In the accounts of the Muslim historians of the fourteenth century A. D. and the Sāralā Mahābhārata of the fifteenth century A. D. Jājnagar (which is the same as Jājapur) represents the Gaṅga kingdom. In the sixteenth century A. D. the Muslim invasion administered the death-blow to the glory that was Jājapur, as the capital of Orissa.

VIII-22

WHO WERE THE BHĀDĀNAKAS ?

O. P. Bharadwaj, Chandigarh

The Bhādānakas appear as an important power occupying the Bharatpur-Alwar region of Rajasthan in the beginning of the medieval period of Indian history. They find mention in the Sanskrit and Prakrit literature and an inscription of that age.

Rājaśekhara groups them with the Ṭakkas and all countries of the Marus as a people whose speech had an admixture of Apabhramśa usage. Their conflict with the Cāhamāṇas of Sapādalakṣa led to their defeat by Vigraharāja IV and Pṛthvīraja III. On these considerations they have been differently identified with the Ahirs or Yādava Śūrasenas, the Bhadras and the Vāṭadhānas. These identifications are conjectural and untenable on linguistic, historical and territorial grounds.

The Bhādānakas can be more accurately identified with the Yaudheyas of the Rohtak-Hissar tract of Haryana which is described as Bahudhānyaka in the Mahābhārata. In the time honoured tradition of the land the people took the name of the country and, in due course, came to be known as Bhādānakas by the process of linguistic change. Maru, or roughly north-western Rajasthan, was the other state of the Yaudheya Republic which was subdued by Nakula during his conquest of the western direction.

From the discovery of their coins the Yaudheyas appear to have controlled the whole of the East Punjab as well as parts of Saharanpur-Dehradun tract in U. P., the old State of Bahawalpur in Pakistan and the Bharatpur-Alwar region of Rajasthan.

VIII-23

THE DATE OF KANISHKA

Mukul Ranjan Ray, Burdwan

The Kushana sway extended inside India by 78 A. D. and according to Hou Han-shu Wema Kadphises is credited with the conquest of India proper. So the starting of the Śaka era of 78 A. D. should be attributed to Wema. The Hou Han-shu also informs us that the Chinese general Panchao defeated the Kushana king by 90 A. D. and compelled him to send every year the tribute imposed on him. This Kushana adversary of Panchao

who was compelled to acknowledge Chinese suzerainty was certainly not Wema and possibly not Kanishka. But this unnamed Kushana king defeated by Pan-chao should have been a Kushana king of lesser repute, who succeeded Wema. Sir John Marshall had pointed out an interval between Kadphises II and Kanishka on account of changes noticed in Kushana coinage. Konow placed the unnamed Kushana King who issued the 'Soter Megas' coins after Wema.

The Ara inscription of the year 41 informs that Vasishka, the father of Kanishka, was reigning in this year with such high royal epithets as Mahārāja-Rājātirāja-Devaputra-Kaisara.

Thus there is scope to think that Vasishka, father of Kanishka I, was a successor of Wema Kadphises and issuer of the nameless 'Soter Megas' coins. Possibly with his accession in 119 A. D., Kanishka repudiated the acknowledgement of Chinese suzerainity, stopped the payment of tribute to China, started a career of conquest and initiated an ear of his own. The numismatic as well as epigraphic evidences prove that Kanishka I was succeeded by Huvishka and Huvishka was succeeded by Vasudeva I. The era of Kanishka was followed by these two rulers.

VIII-24

बस्तर की मध्ययुगीन जनतान्त्रिक पद्धति ।

श्री सुन्दरलाल त्रिपाठी, भोपाल

बस्तर मध्यप्रदेश के अन्तर्गत एक राज्य था। बस्तर के तीन चौथाई मनुष्य आदिमप्रजाति के हैं। ये समस्त आदिमप्रजातियां प्रागैतिहासिक युग की संस्कृति का पालन करती चली आ रही हैं। उनकी एक प्रजाति की संज्ञा कोइतुर है, जिसको सार्वजनीन संज्ञा गोंड हो गई है। ये आसपास के प्रदेशों में प्रसारित हैं। फिरभी बस्तर के कोइतुरों का बसवास, खान-पान, वस्त्रपरिधान आदि उन प्रादेशिक से भिन्न हैं। बस्तर की आदिम-प्रजातियां प्रकृति की वास्तविक सन्तति हैं।

नृपतिविहोन प्रागैतिहासिक युग में आदिमप्रजातियों के न्याय–विधान, जीवननिर्वाह के सामुदायिक अवलम्ब तथा सामाजिक गठनों का अनुमान उनकी अद्यतन परिपाटी से सहज रूप से ज्ञात किया जा सकता है।

गांव के प्रमुख व्यक्ति ग्रामीणों को एकत्र करके उनकी आवश्यकता के अनुरूप कृषि की भूमि बांट देते थे। ग्रामीणों के सहयोग से माफी, चालकी आदि अधिकारी मनोनीत किये जाते थे। ग्राम के समान ये माफी-चालकी परगनों के भी होते थे। माफी शासन तथा ग्राम-निवासियों के मध्यस्थ थे।

वर-कन्या के विवाहों में कन्या-पक्ष की अपेक्षा वर–पक्ष का व्यय अधिक होता है। कन्या का विवाह वर के घर में किया जाता है। पति–पत्नी–विच्छेद की भी उनमें सहज प्रथा है।

एक ही अवसर था, राजकीय विजयोत्सव का, जब परिव्याप्त बस्तर के माफी राज–दरबार में उपस्थित होते थे और अपने अभाव–अभियोग व व्यक्त करते थे। वे राज–परिवार को भी कठिन भाषा में अपने निर्देश प्रदान करते थे। तथापि वे राजा को देवतोपरि सम्मान करते थे।

VIII-25

ब्राह्मणों के नामान्त

डॉ. गौरीशंकर तिवारी, फैजाबाद

भारतीय जातियों के अध्ययन में नामान्त एक विशिष्ट स्थान रखता है। उपपदों (नामान्तों) का अध्ययन न केवल सामाजिक स्थिति अपितु संस्कृति की दृष्टि से भी विशेष महत्वपूर्ण माना जाता है।

नामान्त का प्रयोग उपपद, शर्मा या आमुष्यायण के अर्थ मे होता है। प्राचीन साहित्य और अभिलेखों के पर्यालोचन से ज्ञात होता है कि ऐसे नामांतों का प्रयोग भारतबर्ष में अत्यन्त प्राचीन काल से होता आया है।

पाणिनि, मनु और पतंजलि ने भी नामान्तों का उल्लेख किया है।

विष्णुपुराण के अनुसार ब्राह्मण के पुकारनेवाले नाम के बाद शर्मा और क्षत्रियों के नाम के बाद वर्मा जोडना चाहिए।

इन ग्रन्थो में ब्राह्मणों के निम्नलिखित नामान्त बताये गये हैं :-

(१) प्रवराध्याय में दत्त, गुप्त, नन्द, घोष, शर्मा, दास, वर्मा, नागदत्त, त्रात, भृत, मित्र, देव तथा भव उपपद निर्दिष्ट हैं। इस ग्रन्थ में मित्र उपपद का प्रयोग केवल शार्कराक्ष एवं गांगायन गोत्र के नागर ब्राह्मणों के लिए करने का विधान है।

(२) नागरोत्पत्ति में १४ उपपदों का उल्लेख है :- भृति, भव, नागदत्त, मित्र, देव, वर्मा, गुप्त, घोष, शर्मा, दास, दाम, त्रात, एवं दत्त।

VIII-26

भगवाम महावीर की निर्वाणभूमि-
-पावा की पहचान

डॉ. रामरक्षा पाण्डेय, गोरखपुर

जैनधर्म के २४वें तीर्थंकर भगवान महावीर थे। जैन परम्परा के अनुसार उनका जन्म वैशाली कुण्डग्राम में तथा निर्वाण मध्यम 'पावा' में हुआ था। अन्तः और वाह्य साक्ष्य पर जन्मस्थान पूर्णतः सर्वमान्य है। परन्तु इतिहासकार, पुरातत्त्वविद एवं जैन धर्मावलम्बियों में- तीर्थंकर के निर्वाणस्थान 'पावा' पर मतैक्य नही है।

जैन और बौद्ध ग्रन्थों के आधारपर वास्तविक पावा वही है जो वैशाली और कुशीनारा के मार्ग में पडता है। और कुशीनारा से १२ मील दक्षिण पूर्वमें है।

इस पावा के चारो तरफ प्राचीन खडहर, टीले एवं स्तूप हैं। जिन से यदाकदा ईसापूर्व के चिन्ह मिलते रहते हैं।

प्रस्तुत निबन्ध में वास्तविक 'पावा' की पहचान अनेक नवीन तथ्य प्रकाश में लायेगये हैं जो भौगोलिक, ऐतिहासिक, राजनैतिक एवं धार्मिक दृष्टि से सर्वमान्य सिद्ध होंगे।

VIII-27

संस्कृत–साहित्य में माहिष्मती

डॉ. भगवतीलाल राजपुरोहित, उज्जैन

माहिष्मती मध्यदेश की प्राचीन नगरियों में से एक है । संस्कृत, पाली तथा अभिलेख-साहित्य में माहिष्मती का अनेकशः धार्मिक, आर्थिक तथा विद्वत्केन्द्र के रूप में स्मरण किया गया है । पुराणो में तो इस नगरी की सप्तपुरियों में से एक, उज्जयिनी से भी प्राचीन व्यक्त किया गया है । माहिष्मती नर्मदा के तट पर बसा होने से प्राचीन युग में यह विदेशों मे भृगुकच्छ होकर जलमार्ग मे आयात माल को उज्जयिनी तक पहुँचाने तथा वहाँ का माल निर्यात करने का प्रमुख केन्द्र था। उत्तर से दक्षिण जाने वाले प्रमुख व्यापारिक–पथ पर अवस्थित होने से भी इसका महत्व था ।

प्रस्तुत शोध-पत्र में इस महत्वपूर्ण प्राचीन नगरी का संस्कृत साहित्य में उपलब्ध विवरण का परीक्षण किया गया है ।

ARCHAEOLOGY SECTION

IX-1

A RARE PREHISTORIC ROCK PAINTING IN BADAMI, (DIST. BIJAPUR, KARNATAKA)

A. Sundara, Dharwar

Of the seven rock-shelters with paintings, four in Badami and three in Aihole, noticed by me recently one of them in Badami located in the hill range, abuot 3/4 km. to the north-east of the North Hill, contains figures comparatively of rare kind. The figures are cattle, dog, a creature of peculiar kind, ghost-like humans (?) the others being unintelligible, painted on the top uneven rock surface of the cave. As the rock-surface is in recent times smeared with mud-plaster some more figures appear to have been concealed.

All the other rock-paintings noticed so far in North Karnataka contain figures of common animals and birds such as cattle, horse, peacocks etc., in monochrome mostly in red ochre; infrequently in white chunam; but very, very rarely in black. It is noteworthy therefore that the paintings described above are bichrome in which the thin border-line of the figure is different in colour from that of the interior filling a rare technique that reminds us of the celebrated bull cf the *Altamira caves in Spain*. Secondly, the figures are of uncommon types. The rock-paintings are thus rare and first of its kind.

IX-2

SANSKRIT INSCRIPTIONS OF THE EARLY PALLAVAS

K. Suryakumari, Waltair

The paper discusses the literary and cultural content of the inscriptions of the early Pallavas. There are about fifteen inscriptions of this dynasty written in Sanskrit. These pertain to the period between 5th and 7th centuries.

An account of the literary value of these inscriptions in general is given. The Amarāvati Pillar inscription and the Vēsanṭa grant are shown to be very important from the point of view of ornate language and style. The cultural significance of these inscriptions is also brought out.

Thus these inscriptions of the Early Pallavas provide a clue to understanding the contributions made by them in the field of literature and culture. From this inscriptional evidence, it can also be concluded that the Brahmanical revival and the Sanskṛtic revival went hand in hand.

IX-3

LIGHT ON A RULING DYNASTY OF ARUNACHAL IN THE FOURTEENTH AND FIFTEENTH CENTURIES

Dr. Maheswar Neog, Gauhati

A number of archaeological evidences mainly in the form of epigraphs have of late appeared towards the making of a clear conjecture that a line of kings ruled in the easternmost part of India with their capital in Sadiyā or there abouts in Arunāchal Pradesh in the 14th and 15th centuries A. D.

The epigraphs that have come to light are (i) the Dhenukhanā copperplate grant of King Satyanārāyaṇa, son of Nandīśvara. (ii) the Ghilāmarā copperplate grant of King Lakṣmīnārāyaṇa of Svadhayā, (iii) the Barmūrtiyā-bil copperplate grant of King Dharmanārāyaṇa, (iv) the Sadiyā-Chepākhowā copperplate grant of king (Durlabha)-nārāyaṇa, (v) the Pāyā-Tāmreśvarī (Dikkaravāsinī) temple inscription of King Dharmanārāyaṇa, (vi) a piece of brick with the name of Lakṣmīnārayaṇa, discovered from among the ruins of a fort in Rukmiṇīnagar.

IX-4

IDENTIFICATION OF ŚĪLAVARMAN OF AŚVAMEDHA-SITE AT JAGATGRĀM NEAR KĀLSĪ

Dr. Maheshwar P. Joshi, Pithoragarh

Jagatgrām has yielded the earliest archaeological remains of Aśvamedha-yajña brick-altars with Brāhmī inscriptions in third century characters informing that king Śīlavarman performed four Aśvamedha sacrifices (*IAR*, 1953-54, pp. 10-12).

Śīlavarman is variously identified :

1. A Yaudheya king (Ramachandran, TN, Journal of Oriental Research, XXI, p. 24).

2. Senavarman vide Princess Īśvarā's Lākhāmaṇḍal Praśasti (Nautiyal, KP, *Archaeology of Kumaon*, pp. 41, 42, 79).

3. A Kuṇinda king belonging to intermingled Yaudheya-Kuṇinda stock (Joshi, MC; *Journal of Oriental Institute*, XIX, iv, p. 43f).

4. A predecessor of Katyūrīs (present paper).

Vaṁśāvalīs of Doṭi and Askoṭ branches of Katyūrīs, beginning with Śālivāhanadeva, record thirtyfive and fortyseven generations. However, assuming at least the twenty eight common names as historical if we assign them seven hundred year rule in direct succession (average twentyfive years each) Śālivāhanadeva's date falls in late third century taking advent of Chandas in late tenth century (generally accepted). It agrees with the time of inscriptions, thus Śālivāhanadeva may be identified with Śīlavarman.

Śīlavarman is also called Poṇa-Shashṭha. Locally, Poṇa is a highly reverend king whose metal images receive adorations in some of the earliest Katyūrī temples (cf Joshi, MC, Op. Cit.).

Katyūrī is derived from Katyura-valley (Almora distt.). Its Sanskritized form is Kartṛipura of Samudragupta's Allahabad Pillar Inscription and Kārttikeyapura of later local inscriptions (Sircar, D.C, *The Age of Imperial Kanauj, p. 124*).

IX-5

ENGIDU AND ṚṢYAŚṚNGA

Tirumala Ramachandra, Hyderabad

If we read the legends of Mesopotamia and Sumeria we feel some similarity to the Mahābhārata, Rāmāyaṇa and stories of Sanskrit Literature. In the Sumerian legends of 3000 B. C. we find the story of Gilgimesh quite similar to that of Ṛṣyaśṛnga. King Asunbanipal of Assiria had a library of clay plates in his library of 600 B. C. It contains the story of Engidu similar to that of Rishyaśṛnga.

The word Kāla in Assyrian language means leader or noble. Max Muller says that the Ṛgveda inspired Virgil and Homer alike.

The constellation of Punarvasu looking like a bow symbolises Rāma born in Punarvasu Nakṣatra who is very good at bow and arrows.

If we dig deeper into the Smerian and Mesopotamian culture, many knots will be loosened in the cultural relations between nations and problems in literature will be solved.

IX-6

THE PANDHARPUR STONE INSCRIPTION OF THE HOYSALA KING SOMEŚVARA-s. 1159

Dr. Mrs. Shobhana Gokhale, Poona

Pandharpur is a famous centre of pilgrimage of the 'Varakari Sect' in Maharashtra. It is situated on the right bank of the river Bhima approximately 130 miles to the southeast of Poona. There is a temple of Viṭhoba on the bank of the river Bhima. There is a hall or mandapa. The ceiling of that hall is formed of large blocks of dressed stone resting on the pillar and pilaster is the cut-corner style. Over two of the middle pillars is B an old block measuring 1·44 lon g, 24 cm broad 16 cm thick. It is a part either of a pilaster or of a door-post of the old temple and on its three faces, it has a Sanskrit and Kanarese inscription in Devanagari characters dated s 1159 (1237 A. D.).

The importance of the inscription lies in the fact that at present this is the only known Hoysala inscription in the region of Maharashtra. Someśvara was the first Hoysala King who made donations to the God Vithala of Pandharpur.

The date of the inscription falls in the reign of Singhana II.

IX-7

CAIRN-BURIAL SYSTEM AMONG THE DRAVIDIAN SPEAKING PEOPLES

Jagatbandhu Medda, Birbhum

The deity known as Pathal Punji, representing the spirit of the dead ancestor, is found to be worshiped by the Oraons settled in different parts of West Bengal. The deity is represented by a heap of stones usually situated by the way-side and it is customary to throw at the heap some pebbles or mud-balls in order to prevent the wrath of the deity upon the passers by.

Recent researches of the archaeologists have shown the close connection of the cairn-burials with the Megaliths of South India. According to anthropologists' suggestions, the Oraons and the Malpahariyas settled in Sahabad district of Bihar after their migration from South India.

It is therefore not unreasonable to assume that the Oraons were the carriers of the megalithic culture of the South. According to the tradition the Oraons migrated from the Chotanagpur region of Bihar to West Bengal. The tradition is confirmed by the popularity of the worship of a deity known as Nagpur - Dhanpur, recalling the memory of the original settlement of the Oraons.

IX-8

RECENT TRENDS IN ARCHAEOLOGICAL RESEARCH

A. Subramanian, Madras

Archaeology once dubbed as "the damsel without dowry" is a fastly growing branch of Science. The role of the Fourth estate-the press-in our knowledge of day to day discoveries made throughout the world. An attempt is made in this paper to analyse significant archaeological discoveries made from October 1975 upto September 15, 1976. All the entries are arranged chronologically.

INDIAN LINGUISTICS SECTION

X-1

THE PROBLEM OF AORIST PRESENT AND FUTURE IN INDO-EUROPEAN

Dr. Satya Ranjan Banarji, Calcutta

A survey of the phenomena of the Indo-European (= IE) verb-system as a whole has led the writers on Comparative Philology to believe that the IE conjugation fell into three distinct stem-systems known as (i) the Present stem-system, (ii) the Aorist stem-system, and (iii) the Perfect stem-system. In each stem-system there are tenses, moods, infinitives and participles. The purpose of the present dissertation is to show about the existence of the present and future aorist in IE. The action described by the aorist stem is aoristic, i. e. 'undefined' as opposed to 'definite'. Some of the verbs in the reduplicating present denote simple action in present time, while the reduplicated shows an action in the past. It is interesting to note that in Sanskrit some of the root forms of the reduplicating class are preserved in present tense, while Greek has preserved some forms in the future. It might be thus conjectured that if the reduplicated present has a past root aorist, its root form might be considered to stand for the aorist present and future. Besides there are other ways also to consider the existence of the aorist present and future in IE, and this will be illustrated in the paper.

X-2

A STUDY OF PARIBHĀṢENDUŚEKHARA

Acharya Ganesh Shukla, New Delhi

The Paribhāsās or rules of interpretations, as they are called, verily occupy a place of much importance in Sanskrit Vyākaraṇa Śāstra.

They are helpful in the interpretation of the rules of grammar, and determining the priority of the application of rules.

The are also helpful in arriving at correct forms, in the use of correct words and adequate expressions; and in the use of gender and number.

X-3

THE NAGAMESE LANGUAGE

S. N. Goswami, Dibrugarh

Nagamese, which is a contaminated formation of Naga Assamese, is the Lingua-franca of the Nagaland. There are altogether 14 different languages of the different Naga tribes, who consider Nagamese as their medium of conversations. Each of the tribes speak their own tongue to their own people but they speak Nagamese to the people of the other tribe. The writer has made an attempt to give a brief descriptive analysis of the language through this paper, which is divided into three parts : introduction i. e. speakers and the area, phonology and the morphology with a list of vocabulary.

X-4

SEMANTIC CHANGES IN KṚTA, TRETĀ, DVĀPARA AND KALI

Dr. R. P. Poddar, Vaishali

The words Kṛta, Tretā, Dvāpara and Kali were primarily associated with the game of dice. The ancient practice of playing with dice was to pick up tiny Vibhītaka nuts which were thrown on the board for the purpose and to count them. If the number picked up by a player happened to be the multiple of four, he obtained Kṛta, which was the highest score. If it was not so, the score was determined according to the remainder : three fetched Tretā, two Dvāpara and one Kali. The first three scores viz. Tretā and Dvāpara were winning ones in descending order. The last viz. *Kali* entailed loss. In the *Vedas* these words have been used to denote scores in the game of dice as mentioned above whereas they have not been used to denote the four ages.

These words have been used in some ancient Jaina Āgamas to denote different organizations of atoms in matter. In the ancient Pāli texts also these terms have been used in the context of the game of dice.

X-5

INFLUENCE OF SANSKRIT ON SHINĀ

Badri Nath Shastri, Srinagar

Three languages have been classified mainly in the Dārdic Group according to the view of Sir George Grierson :-

i) Shinā ii) Kashmīrī and iii) Kohistānī

Shinā is spoken in the region of Gilgat. It is spoken by about one and a half lakh people.

Kashmiri is spoken in Kashmir. Pure Kashmiri - is spoken in the valley of Kashmir only. Its dialects are spoken in the rest of the valley, in Kashtawār, Rāmban and other places. Drās is situated in the southern and eastern corner of Shinā region. The people of Drās speak three languages :-

i) Kashmīrī ii) Porege and iii) Shinā

Shinā is the pure example of Dārdic languages. Its standard form is spoken - near Gilgat. As we find influence of Sanskrit in many Indian languages and dialects in any form, the same is the case with Shinā also.

X-6

ŚĀKALYA'S CONCEPT OF PADA

Dr. V. N. Jha, Poona

Let us suppose that what precedes Śākalya's daṇḍa or avagraha is a pada. In that case the following picture stands before us :

i) A finished free form is a pada.
ii) A base before - bhiḥ, - bhyām, - bhyaḥ, and - su is a pada.
iii) A base before a secondary suffix biginning with a consonant is a pada.
iv) What precedes - vāṁs is a pada.
v) What precedes the denominative - ya is a pada.
vi) A member of compound is a pada.

Having observed this one feels very much tempted to compare this concept of pada of Śākalya with that of Pāṇini.

This further explains why the text of Śākalya is traditionally called padapāṭha.

X-7

HINDUKUSHA OR HINDUKASHA ?
(A SPOT-LIGHT ON THE INTERPRETATION OF THE WORD HINDUKUSHA - THE GREAT WATERSHED OF CENTRAL ASIA)

Dr. Shyam Narain Pande, Mirzapur, U. P.

Hindukusha mountain has played an important role in shaping the history of mankind. Caucasus, Parasina, Pho-lo-sin-a, Hindu-Koh,

Nisadha and Hind-Koh etc., are the different names of this range but Ibna Batuta mentions the mountain for the first time as Hindukusha interpreted as the place where Hindus were killed. The question arises as to what should be the correct meaning of the word and whether the word has been correctly spelt by Ibna Batuta ?

Carefully examining the topography and making a linguistic survey we find that many rivers, towns and places over the area from Iran to Western Tibet and India bear names with the word 'Kasha'.

In conclusion, it can safely be said that the word 'Hindu-Kusha' should be spelt as 'Hindu-Kasha' meaning the mountain giving rise to rivers. In all fairness, the adoption of the word 'Hindu-Kasha' would do ample justice to history and also to the people of the area who must be pronouncing it as 'Hindu-Kasha' in their dialects.

X-8

REFUTATION OF T. BURROW'S THESIS ON THE SIGNIFICANCE OF ARMA & ARMAKA

Dr. Ram Gopal, Chandigarh

This paper refutes Professor T. Burrow's thesis that the term árma or its secondary form armaká refers to the ruins of ancient cities of the Indus Civilisation destroyed, according to him, by the Vedic Aryans. His thesis is based on the assumption that the meaning, "a ruined site" assigned to the obscure term árma by some scholars could be, regarded as finally established and correct in preference to the other meanings, such as "a lake" or "an eye disease," assigned to it by other scholars.

A close examination of the passages containing the word árma would show that the meaning, "a ruined site," does not fit into its context. The interpretation of àrma as "a lake" fits into its context in the Lat. S.S.X, 19,9 which prescribes the performance of a sacrifice at Prabhavya arma on the river Dṛṣadvatī.

Certain compounds containing arma as a final member can be satisfactorily explained, if this term is interpreted as "a lake". Take, for instance, the compounds Sañjīvārma and Kajjalārma mentioned in Pāṇini VI, 2, 91.

X-9

DRAVIDIAN CASTE - NAMES IN BIHAR

Dr. Hari Mohan Mishra, Bhagalpur

A number of words designating castes in Bihar are etymologically discussed in this paper. Their origins have been traced to the Dravidian source.

Kalwār, Kalāl - liquor - dealer.

Kahār - palanquin bearer.

Koiris-vegetable sellers.

Kurukh - a speach.

Gondhī - fisherman.

Tīyar - low caste

Barai - betel-sellers.

Malāh, Mallāh - fisherinar

X-10

KANNADA LOAN WORDS IN GUJARATI

Dr. B. J. Sandesara, Baroda

During historical times there was considerable cultural and political contact between Gujarat and Karnataka and consequently numerous words of Kannada origin are found in Old Gujarati literature and modern Gujarati usage. Generally, Gujarati scholars have classified such words to be Deśya, i. e., of unknown origin, but on investigation, they are found to be loan words from Kannada, though their form and connotation have naturally undergone change. In a popular sport of Gujarat known as Moi-daṇḍā or Gillī - daṇḍā the words denoting numerals from one to seven are used for counting measures, and these are corrupt forms of original Kannada are vocables.

The paper gives an illustrative vocabulary of Kannada loan words in Gujarati with brief semantical notes.

X-11

THE PHENOMENON OF 'ABHINIDHĀNA' AND ITS SCOPE

Miss. Subhra Basu, Baraipur (W. B.)

The term abhinidhāna, etymologically, signifies - a setting (dhā) down (ni) against (abhi) the sound following, as distinguished from an actual combination with it. This phenomenon includes a defective or indistinct pronounciation. The Ṛkprātiśākhya defines it as 'saṃdhāraṇam saṃvaraṇaṃ ca śruteḥ' (VI. 5) 'suppression or concealment of the sound' - AVP defines it as 'the holding apart of the consonant' (vyañjanavidhāraṇam abhinidhānaḥ 1.43).

Abhinidhāna is a case of break or separation which occurs in the articulation of the two contiguous consonants. This separation is required for making the pronunciation of the consonants complete and perfect. It occurs when a mute takes the final position. In order to give distinctness to the final mute we have a tendency to unclose the organs a bit, after making the contact. This gives the proper interpretation of the first word of the rule of both the RVP and AVP as Saṃdhāraṇam 'to hold together' and Vyañjanavidhāraṇaṃ 'a holding apart of the consonant'.

So the second theory of explaining the term abhinidhāna is much more justifiable than that of the first one.

In RVP more than nine hundred cases of abhinidhāna have been recognised. In AVP the number of cases of abhinidhāna is much less.

X-12

LAWĪKĀN-Ī GHAZNA

D. V. Chauhan, Asthiv, Dt. Osmanabad

The Lawīk dynasty of Ghazna has remained committed to oblivion. Stray, solitary and short mentions and notices in their historical writings by the early Muslim historians make it possible for the modern researcher to collate the statements and recreate the little historical description of the dynasty. It was a ruling sovereign dynasty in Archosia, territory on the banks of the Helmond, the ancient Saraswatī, with its capital at Ghazna.

An attempt has been made to trace the etymology of the word Lawi. E. Benveniste discusses Limán, a term in the Ossetic language and etymologically equates it with the Vedic *aryaman* 'a friend'. The writer

considers that the Ossetic term leads etymologically to Lawī in the land of Pakhtoons. Further (1) Lyim or Lim in the Kharoṣṭhi documents from Chinese Turkistan, (2) Yiliya from the Prakṛit documents from the same country, (3) Liyaka in the Kshatrap epigraphs in India and (4) Alinas in a passage of the Ṛgveda are also cogeners of Lawī in Afghanistan.

It has been linguistically argued that these terms suggest a group of central Asian Aryan people appearing in different countries, ethnically representing the Āryan people emanating from the Caucasus area.

X-13

ORIGIN OF BENGALI PROSODY AND ITS DEVELOPMENT

S. K. Bhowmik, Calcutta

The origin of Bengali Prosody and the same of Bengali Language are completely different from each other. Bengali language is a product of Indo Aryan language. On the other hand Bengali prosody is based on the speech-habit of this land which was inhabited by the pre Aryrn people. Recitation or the style of prosody cannot deny speech habit. So Bengali prosody from its very beginning is a mixed product. Though it is based on the pronunciation of this land, it started its journey following the ideal of Prakrit-Prosody. From its earliest stage Bengali prosody contains three types of style :-

1. Moric metre (based on Prakrit moric metre).
2. Syllabic metre (based on the original speech-habit of Bengal).
3. Composite metre (mixture of moric and syllabic metre).

Moric metre :

Bengali prosody made its start in the Charyapadas following moric metre, mainly Prakrit-Padakulaka. At last Tagore discovered a new style in Bengali prosody, which is moric but does not deny Bengali speech-habit. That can be called neo-moric metre.

Syllabic metre :

It was not placed in literature firstly because of its unsophisticated and folk-origin. It sprang out from folk level.

Composite metre :

Composite metre is the most popular style in Bengali. Thus in the long run, syllabic metre, which is the original product of the soil of Bengal and which was much neglected by the spirit of Bramhanism, was placed with honour in literature.

X-14

SYNCOPATION IN DOGRI

Vedkumari Ghai, Raghunathpur, (Jammu)

By Syncopation is meant deletion of certain segments of speech in morpo-phonemic adjustments. This phenomenon is found to a great extent in Dogri in which this syncopation occurs at word-level as well as at sentence-level. Some of the contractions occur in formal speech also while others occur in informal or casual talk only. An attempt has been made in this paper to classify contractions found in Dogri and to locate the causes of these contractions.

Loss of vowel...... pār + ālā = pāralā = of other side

Loss of consonant...... us + gī = usī = to him

Loss of vowel...... us + bele = usale = at that time

Syllabic structure of Dogri is mostly responsible for these contractions. Pronomical forms ending in S are more prone to this morpho-phonemic change.

X-15

ANALOGY IN CHANGE OF MEANING WITH SPECIAL REFEREFCE TO SANSKRIT

Dr. Jiya Lal Kamboj, Delhi

Analogy, one of the most important factors in the development of a language, brings about a homogeneous change not only in its phonetic form and grammatical function but in the semantic system also. Semantic analogy or the analogy in change of meaning is of two types, internal and external. The internal semantic analogy works within a single language, whereas the external one takes the influence of a foreign language into account. While discussing the former S. Ullmann says : "Since words with similar meanings are closely associated with each other, a change in one of them may set off an analogous change in another or in several others"

The word soma, for example, in early Rgvedic hymns is used in the sense of 'a plant' or 'the juice of the soma plant', but soon it came to mean 'the moon'. As soon as the change took place the other names and epithets of soma such as indu 'drop', 'hari' 'tawny', oṣadhi-pati 'the king of plants'

etc. also developed the sense 'the moon'. Not only the synonyms of the word soma came to mean, 'the moon' but the word aṁśu which stood for the tender shoots of soma came to mean 'ray' (perhaps first of all 'ray of the moon').

X-16

USE OF NUMBER IN THE AṢṬĀDHYĀYĪ

Miss Pratibha P. Gokhale, Poona

In Sanskrit language there happen to be particular suffixes to represent one thing (*ekavacana 'singular'*) two things (*dvivacana 'dual'*) and three or more than three things b*ahuvacana 'plural'*). These suffixes when added to a name of a thing speak of the number of things which that name is going to represent, e. g. bālaḥ 'one boy' bālau 'two boys', bālāḥ 'three or many boys'.

In the meta-language we have to do, not with things proper, but with nominal forms or word-forms used to denote these things. This is told by Pāṇini in the sūtra svaṁ rūpaṁ śabdasyāśabdasaṁjñā (P. 1-1-68): 'In the science of grammar a word expresses its own form with exception of a word which is a grammatical technical term'. Sūtras of this type: agner ḍhak (P. 4. 2. 33) senāyā yā (P 4. 4. 45) aṅguler dāruṇi (P. 5. 4. 114), etc. also occur.

At the same time we encounter rules where single word forms are mentioned in plural: kālāḥ (P. 2. 1. 28) vyañjanaiḥ (P. 4. 4. 26), hotrābhyaḥ (P. 5. 1. 135), etc. Commentators explain this use of plural saying, bahuvacananirdeśaḥ svarūpavidhini rāsārthaḥ "Mention in plural is for ruling out the application of the rule only to its word-form" i. e. the rule is applicable to other word-forms possessing that meaning.

The paper concentrates upon the use of the number in connection with the sūtras in the Aṣṭādhyāyi and it has been shown in the paper that one cannot divide sūtras into two such clear-cut groups.

X-17

ETYMOLOGIES OF TITAU AND ŚŪRPA

Dr. K. V. N. Appa Rao, Waltair (A. P.)

'TITAU' which means 'a sieve' is an ancient word which is found in the following Hymn of Ṛgveda:

"Saktumiva Titaunā Punantaḥ.........." (Ṛg. X-71-2). Yaska gives its etymology in Nirukta IV. 9 but he does no seem to be definite

about its derivation. Dictionaries giveother meanings also like 'Parasol' to this word, besides the well-known meaning 'sieve'. (Vide Monier williams Sanskrit-English Dictionary). Vācaspatya and Śabdakalpadruma have derived it by adding Uṇādi pratyaya ḌA-U to the root 'Tan' to spread.

Some scholars think that this is a Sanskritised Prākṛt word like Kuṭasya for Kṛtasya (Ṛg. I-46-4), as the hiatus in the middle of a word is found in Prākṛt only. In that case, we have to find an original Sanskrit word for 'TITAU'. It is 'SITA-PŪ' which might have become obsolete by the time of Ṛgveda itself having been replaced by its Prākṛtic word 'TITAU'. Likewise, 'ŚŪRPA' may be derived from 'ŚŪRA-PŪ. The reasons for my inference are given in my paper.

X-18

GERUNDS IN ASSAMESE

Bisweswar Hazarika, Gauhati

Assamese gerunds are not in -i. -ile or -ilat as Dr. Kakati shows, but are in -ā, having the capacity to be a subject, an object, a complement, an object to a post-position, to be declined, have numbers, tenses, voices, take adverbial qualifiers and to govern an object. They are divided into (i) regular and (ii) irregular. Regular has three forms — present, continuous and perfect — in active and three in passive.

In the active present, which conveys a general idea, -ā is added to the root; In the continuous, which conveys the continuation of gerundial action after the completion of the verbal, -i is added to and thakā is placed after the root; In the perfect, which conveys the completion of gerundial action before that of the verbal, -i is added to the root and howā is placed after it;

In the passive present -ā is added to the root and howā is placed after it. In the continuous -ā is added to the root and hai thakā are placed after it. In the perfect, -i is added to the root and hai thai thakā are placed after it.

The irregular gerunds have capacity to be objects, have tense, voice, take adverbial qualifiers, and govern objects and are divided into reflexive, conditional and perfect.

All of them have passive forms where -ā is added to the root and -i. -ile or -ilat is added to the auxiliary.

X-19

A STYLESTIC APPROACH : BHANJA LITERATURE

S. N. Acharya, Berhampur

Bhanja known as Kavisamarat Upendra Bhanja was the scion of the Bhanja royal dynasty of Ghumusar situated in the southern part of Orissa. He was born in the latter half of the 17th Century. In his mainfold literary world we see all kinds of forms and techniques. These forms are known as Bolli Poems, Poi poems, Chaupadee poems, Chautisa poems (well known lyric forms of Oriya poetry). He has more than fifty volumes of his contributions to the Oriya literature. His literary talent is unchallenged. Every line of his Kavya called Baidheesh vilāsa with old sanskritised forms begins with the letter 'Ba'. Another two Kavyas follow the same formula i. e. 'Suvadra Pariṇaya', commences with 'Sa' and 'Kalakautuka' with 'Ka'. The poet's word order, poetical thought, wit, musical tone, and oriental forms in the poetry are an extraordinary talent of his poetical excellence. So it is an ideal field to study stylestics as far as linguistics is concerned.

Then are discussed other stylestics devices i.e. word order, repetition, rhythemical and musical patterns, metaphor, symbol and imagery, local colour, synaesthetic effects, in the form of Bhanja literature.

X-20

TREATMENT OF PERSO-ARABIC ASPIRATION IN CENTRAL PAHARI

Dr. D. D. Sharma, Chandigarh

The purpose of this paper is to bring to light certain phonological peculiarities of Central Pahari in the light of naturalization of loan words from Perso-Arabic stock, particularly with regard to their aspiration.

This paper, as indicated by its title, deals with such borrowed items of Perso-Arabic stock that contain aspirated sounds or aspiration and are commonly used as vocabulary items in Central Pahari languages. A detailed distribution of the whole data has been presented and the various phonetic changes have been pointed out there in. And on the basis of this analysis an attempt has been made to pin point the various modes of naturalization, taking place in this regard, with copious examples.

At the end some such conclusions have been drawn that may be helpful to understand the phonological structure of these languages in general.

X-21

PĀṆINI'S WAY OF MENTIONING ROOTS

S. L. Athlekar, Poona

Pāṇini's work is indeed full of variety in every sense. Whether the origin of this variety lies with him or somewhere else, is a question that frequents the minds of Pāṇinian students. Whether this problem has a satisfactory solution is the topic of discussion in the present paper. The paper is in Sanskrit.

X-22

THE VERBAL INFLECTION - RAṀ IN THE ṚGVEDA

Bidya Nand, Patna

In Indo-European the inflections in all cases are terminational. There is found in the Ṛgveda a conjugational termination - *ram*,. The European and the Indian scholars have interpreted this ending differently. This paper discusses this formative element in the light of facts furnished by current Vedic studies and Philology.

X-23

COMBINATION OF WORDS LIKE 'VACCENU+ATAḌU' AND 'GURUVUNU+AḌIGE' IN TELUGU

K. A. Krishnamacharyulu, Waltair

Generally, Telugu grammarians classify words into two classes i. e., drutaprakṛtikas and kaḷas.

Chinnayasuri the authoritative and popular grammarian of Telugu language says that in drutaprakṛtikas 'u' of oblique cases and of the suffix 'cu' enjoyed in s'atrartha' optionally combine with the following vowel. Among other drutaprakṛtikas only the vowels at the end of the words 'ika, iga, eṭṭakelaku, eṭṭakeni' combine with the following vowel.

From the above rules it appears that there is no scope for sandhi in cases like 'vaccenu + atadu' and there is scope for optional form also in cases like guruvunu + aḍige.

But in usage we have the forms like vaccenatadu and in the case of guruvunu + aḍige we have no optional form other than guruvunaḍige.

An attempt is made here to show that these forms are justifiable by the grammatical rules of Chinnayasuri himself and there is no scope for optional form in the case of 'guruvunaḍige'.

X-24

PĀṆINI AND YĀSKA

Dr. Saroja Bhate, Poona

Out of the bulk of 1158 etymologies given by Yāska (Y) in the *Nirukta* (N) at least 200 formations can be shown to be acceptable to Pāṇini's (P) grammar. There are, in fact, 55 formations which are explicitly treated by both, P and Y. It is interesting to note that the process underlying the derivation of these words is the same in both the works.

There is, however, a small group of words which are derived by Y in a way different from that given by P. The comparative study of the derivation of these words by P and Y forms the subject-matter of the present paper. This study is helpful for ascertaining the relative chronological position of both the authors. It also throws light on the position of the Sanskrit grammar in the days of Y. At the same time, this study creates certain new problems for which it is difficult to get an answer. For instance, is the difference of treatment due to the influence of the contemporary grammar on Y? Whose derivations appear to be more 'correct'? In what sense? Answers to these questions also are sought in the present paper.

X-25

THE ROLE OF UPASARGAS IN SANSKRIT LANGUAGE AS WELL AS IN OTHER LANGUAGES

Goparaju Rama, Allahabad

According to Siddhanta Kaumudi the upasargas play a great role in changing the sense of a word. Every word with the association of different upasargas gives different meanings quite different to its original one. Their role is wider if we consider them from the point of view of two or more languages. This theory is discussed widely in the paper.

X-26

ANCIENT INDIAN LINGUISTS REFERRED TO IN THE PRĀTIŚĀKHYAS AND THE VYĀKARAṆAS

Dr. Vidhata Mishra, Hajipur (Bihar)

(1) Agniveśya (2) Aguiveśyāyana (3) Anyatareya (4) Āgastya (5) Ātreya (6) Indra (7) Ukhya (8) Uttamottarīya (9) Audavraji (10) Aupaśavi (11) Kāṇḍamāyana (12) Kātyāyana (13) Kaṇva (14) Kāśyapa (15) Kauṇḍinya (16) Kauhaliputra (17) Gārgya (18) Gautama (19) Jātukarṇya (20) Dālbhya (21) Naigī (22) Pāñcālā (23) Pāṇini (24) Pauṣkarasādi (25) Prācya Pāñcāla (26) Plākṣāyaṇa (27) Plākṣi (28) Bābhravya (29) Bṛhaspati (30) Brahma (31) Bharadvāja (32) Bhāradvāja (33) Mākṣavya (34) Mācākīya (35) Māṇḍūkeya (36) Mādhyandina (37) Mīmaṁsaka (38) Yāska (39) Vāḍavikāra (40) Vātsapra (41) Vālmīki (42) Vedamitra (43) Vyādi (44) Śākaṭāyana (45) Śakala (46) Śākalya (47) Śākalyapita (48) Śaṅkhamitra (49) Śāṅkhāyana (50) Sūravīra (51) Sūravīrasuta (52) Śaityāyana (53) Vāyu (54) Bhāguri (55) Cārāyaṇa (56) Kāśakṛtśna (57) Vaiyāghrapadya (58) Rauḍhi (59) Śaunaka (60) Āpiśali (61) Gālava (62) Cākravarmaṇa (63) Senaka (64) Sphoṭāyana and (65) Patañjali.

X-27

DRAVIDIAN SIMILARITIES IN ORIYA BASIC VOCABULARY

Dr. C. S. K. Jain, Utkal

The present paper is a sample survey of traceable Dravidian similarities in current Oriya vocabulary on the basis of only 1150 basic Oriya words all having initial vowels. Out of these about 150 words (nearly 13%) show Dravidian similarities. This ratio reaches to 18% if nearly 300 basic forms of foreign origin, quite recently introduced to sophisticated Oriya only are excluded and it may be nearly doubled if the majority of the 275 words not traceable in Aryan tradition may be assumed to have originated in the Dravidian group.

The similarities lead us to the following conclusions :

1. A free interchange of vocabulary from antiquity.
2. Inclusion of certain Dravidian elements in Aryan vocabulary.

3, Retention of a lot of Dravidian words in the mass language which reappeared at the M. I. A. or N. I. A, speeches.

4. Possibility of recorded north Indian forms being near to Pre-Aryan Dravidian speech of the north.

5. N. I. A. languages possibly retain many of the Dravidian forms now lost in the Southern Dravidian language.

6. Possibility of intensive study on this subject·

X-28

UNPUBLISHED COPPER-PLATE GRANT OF MAHARAJA RANAKA UDAYAKHEDI

Dr. K. B. Tripathi, Cuttack

In 1972 while I was a Professor of the the Berhampur University, Berhampur, District Ganjam, Orissa. I got the above mentioned grant from the town of Ganjam, on the bank of the Rishikulya river near its confluence with the Bay of Bengal. The grant consists of a set of three copper plates held together by a ring which has a seal with the figures of a crescent, a trident and a couchant bull. The first plate is engraved on its inner side, the third and fourth on both sides.

The record consists of 40 lines of which 8 lines are devoted to the description of the boundaries. While describing the boundaries in Sanskrit, words from the local language which was evidently Oriya, have been used.

The author makes a linguistic study especially of the words of the boundary of the gift village. The following words are discussed : Kabidha, Kuda-ka, Kuṭaka, Kolāḍa, Khaṇḍi, Khulu, Kheḍī, Śohāma-karaṇa, Jāṇareḍā, tāmbra, pāli, pāṭaka, pāuli, baṇu, bila, Retuka, Bacha.

Some of these words are traced to Sanskrit and Dravidian affinities are shown in respect of a few words. The derivation of some are conjectured.

X-29

PĀṆINI'S NIPĀTANA AND THE FACTOR OF ACCENT

Dr. S. D. Laddu, Poona

Some of the forms recorded in Pāṇini's Sūtras (showing a kind of irregularity) are looked upon as 'Nipātana' (*N*) by Kātyāyana and

Patañjali; some others are, with or without discussion, not accepted by them as N; while still others are not even referred to as *N* by them. Sometimes they also add to Pāṇini's lists their own cases of *N*. Many times they refer to the factors of irregularity behind the *N*, but not always. The paper examines the correctness or otherwise of including Accent among these factors of *N* (i. e. in such forms recorded by Pāṇini), as is done by these earlier interpreters of Pāṇini or, sometimes, on their own authority, even by the later scholiasts.

X-30

LINGUISTICS IN JAMMU REGION

Sham Lal Sharma, Vijay Garh, (Jammu)

The paper traces the history of Linguistics in Jammu region one of the three geographical and cultural units of the J & K State i. e. Kashmir, Ladakh and Jammu, Kashmiri, Ladakhi and Dogri are the main languages of the respective regions with the addition of Balli, Dardi, Pahari and Panjabi which are recognised by the Constitution of the State. Urdu enjoys the status of official language of the State.

The paper traces the history of the word 'duggar' and discusses various theories about the word. It deals with the pioneer efforts of Dr. Siddheshwar Verma in the field of Linguistics in the State and discusses the history of Linguistics class started by the J & K Government.

Lastly, various dialects in Jammu Region according to the Census of 1971 have been discussed. The individual efforts of various scholars in the fields of Linguistics, grammar and folklore have been discussed.

X-31

SIGNIFICANCE OF SOME NON - ĀRYAN WORDS IN THE LOCAL BENGALI DIALECT OF BIRBHUM (W. BENGAL)

J. B. Medda, Hetampnr, Birbhum,

and

P. B. Dasgupta, Burdwan, (W. Bengal)

In the local Bengali dialect of Birbhum (W. Bengal) there are some words belonging to the Mundari and the Dravidian families of Languages,

and not to the Indo-Aryan linguistic group. These words throw light on the cultural affinity of the people of this area with the tribals (speaking Dravidian and Munda Languages) inhabiting the eastern part of India.

The word "Jhupna" or "Jhapan" in Birbhum dialect appears to have its origin in the Dravidian language spoken by the peoples like the Oraons and the Malpahariyas. In the Malto language of the Malpahariyas, the word "Jhupna" or "Jhapan" means the swinging of the body under the influence of the spirits.

The term "Demano" or "Devassi" used by the mass of people of Birbhum to indicate the class of medicine-man or Shaman has also a Dravidian origin.

The word "Kudro" of the deity "Kudro-Burhi" of the Doms of Bhabanipur of Rajnagar P. S. apears to be a borrowing from the Dravidian words "Kudre" or "Kudurai" meaning horse.

The assumption about the Dravidian origin of Hindu system of "Puja" (worship) with offerings of flowers is strengthened by the prevalence of the term "Pu" meaning flower in Malto language.

The word "Masan" for cremation field may be taken as a loan-word from the Dravidian group af languages.

The custom of cultivating ritual friendship "Soi" or "Sohi" had probably originated among the Dravidian speaking peoples because the term "Sohiaro" occuring in the Dravidian dialect of the Malpahariyas stands for ritual friendship.

The above words used by the mass of people of the district of Birbhum are of great significance in the study of the origin of the Bengali people and culture of this area.

X-32

SIMPLIFYING VERBAL SYSTEM IN SPOKEN SANSKRIT APROPOS OF TA-PARTICIPLES

R. N. Aralikatti, Tirupati

The paper is an attempt to study the verbal behaviour of 'ta' participles in modern spoken Sanskrit on the basis of frequency counts of the field material vix., recorded speeches, telephone talks, narration, A. I. R.

Sanskrit News Broadcasts and on the basis of comparison of the same with simple prose texts like Panchatantra and to show how this participle accounts for high percentage of usage functioning as a verb in place of three lakāras of past tense and thus to suggest a means of simplifying spoken Sanskrit.

The first section stresses the need to use Sanskrit as a living modern language. The next section brings out the contrast between the two prominent styles-spoken and written-of Sanskrit prose writers. The next section deals with the grammatical system. Then follows the main analysis of the field material. In the last section, it is concluded that the 'verbal participle' 'ta' accounts for high percentage of usage in the samples used for the study.

X-33

ON THE MEANING OF THE WORD MAHĀJANA

Pratap Bandycpadhyay, Burdwan

The Sanskrit word mahājana is very interesting so far as its meaning is concerned. Formed of two very common words *mahat* ('great') and *jana* ('man') in the karmadhāraya compound, it should mean and does actually mean 'a great man'. But in literature it is also used to mean 'a multitude of men' or 'the public'. In this sense the word *mahat* has formed a compound with the word *jana* in the singular number to give the idea of plurality. The origin of this meaning may perhaps be traced to another meaning of the word *jana*, namely, 'a race' (of pañca janāḥ). In Sanskrit as well as some modern Indian languages, the word mahājana also means 'a money lender'. This meaning of the word may be connected with both the earlier meanings of the word noted above.

X-34

A NOTE ON THE DERIVATION OF BHOKTUM - ASTI

B. S. Kumar, Muzaffarpur

This paper deals with the derivation of constructions like 1 and 2 given below ;-

1. bhoktum - asti (there is to eat).
2. kāloyam - gantum - asti (it's time to leave).

The traditional Sanskrit grammarians, following Pāṇini, have referred to two seperate rules in connection with the derivation of the above two constructions.

The traditional Sanskrit grammar derives the above two constructions (1, 2) as distinct from 3 and 4 below:-

3. Rāmaḥ paṭhituṁ yāti (R. goes to read).

4. Rāmaḥ paṭhitumicchati (R. desires to read).

It is clear that the traditional Sanskrit grammar does not give priority to syntactic considerations in proposing derivation of constructions like 1-4. Its objective is the account for the occurrance of the 'tumun' - suffix in constructions like 1-4. Naturally there appears to be no need for distinguishing the underlying structure from the surface structure in the derivation of the above constructions 1-4.

Again, in this paper it would be shown that there is no justification at the syntactic level to treat construction 3 and 4 differently. The apparent difference in surface realisations is due to the difference in the semantic structure of words like 'Yāti' and 'icchati'.

X-35

ON SOME SINO-TIBETAN LOAN-WORDS IN OLD INDO-ĀRYAN

Dr. Nilmadhav Sen, Poona

This paper contends that Old Indo-Āryan tōya 'water' certainly and dātyauhá (later dātyūha) and its variant natyūha 'gallinule' most probably are loan-words from some Sino-Tibetan source. In passing, the paper also briefly examines a few other OIA vocables which were regarded by some earlier scholars as loan-words from Chinese.

X-36

LINGUISTICS IN ANCIENT INDIA

Dr. Vidhata Mishra, Hajipur (Bihar)

The linguistic study formed a part of the general discipline in ancient India. Śikṣā and Prātiśākhya were the two ancillary works besides different vyākaraṇas of the Vedas and the classical Sanskrit. India's contribution to linguistics is vast and rich and it can be arranged as follows.

No. of the Śikṣās-59. No of the Prātiśākhyas-8. No. of the Vedic grammars-7. No. of the grammars of classical Sanskrit-15. Besides these there were many linguists who contributed a lot in the field of linguistics.

X-37

A NOTE ON SOME UṆĀDI - WORDS

Mrityunjaya Acharya, Hooghly

Many words are found in the Uṇādi Sūtras. the meanings of which are found to vary in Vedic and Classical Literature. In the present paper some twenty words or so have been taken up and their meanings have been discussed from different sources.

Words such as :-

अद्रि, अन्न, अयस्, अर्क, अहि, आयु, इन्दु, इरा, ओजस्, ओदन, केतु, क्षीर, गिरि, गोत्र, घृत, चन्द्र, पयस्, परशु, पर्वत, पुरुष, मधु ।

X-38

A LINGUISTIC DEVELOPMENT OF THE ROOTS "TO EAT" IN SANSKRIT LANGUAGE

Dr. Satya Pal Narang, Delhi

There are about 35 roots read by various Dhātupāṭhakāras in their treatises including the exposition of the variants of the roots. Some of the roots are directly borrowed from Indo-European mother-language while others are development of this land. A number of roots are found in the Vedic language while some of them are later developments. According To Burrow some roots are borrowed from Dravidian languages while in the opinion of Chatterjee, they are taken from Austro - asiatic languages.

In the present paper, an attempt has been made to investigate linguistically their equivalents in Indo-European languages, Vedic, Prakrit and modern Indian languges. The paper tries to explore the history of their development including their derivatives and enlists the roots which are used exclusively in the Dhātupāṭhas.

X-39

DEVANĀGARI SCRIPTS-SOME SUGGESTIONS

Dr. Vir Bhadra Misra, Lucknow

1. Script is very important for learning a language.

2. Script is not so unchangeable as the language.

3. Devanāgari alphabet is perfect but the script is unscientific.

4. Requisites of a good script.

5. Improvements necessary in Devanāgari are :

   A) Relative positions of symbol per their position in auditory image should be achieved.

   B) Consonant clusters should be clear.

   C) Notion of half 8 full consonants be discouraged.

6. Existing literature in the script is no problem.

7. National script is a must at this juncture of National Affairs.

8. Not minor but all changes required to make the script scientific be incorporated.

9. Some suggestions in principle.

10. Chart of the Alphabet-Symbols as a hypothetical proposition.

X-40

स्फोटतत्त्वम्

–डॉ. कमलाकान्तमिश्र:, मैसूरू

स्फोटतत्त्वप्रबन्धेऽस्मिन् विषया लिखिताश्च ये ।
तेषां समासरूपं तु मुदा मिश्रेण लिख्यते ॥ १ ॥

स्फोटशब्दप्रयोगस्तु प्रथमं कुत्र वा कृत:
सिद्धान्तस्य विकासोऽपि कथमासीत्किमर्थक: ॥ २ ॥

व्युत्पत्तिरस्य शब्दस्य प्रादर्शि च यथाविधि ।
तत्स्वरूपञ्च निर्दिष्टं तात्विकं सम्मतं सताम् ॥ ३ ॥

स्फोट-ध्वन्योर्विशेषोऽपि रूपितस्तत्ववेत्तृभि: ।
स चाप्यत्र समाविष्ट: प्रमाणमपि दर्शितम् ॥ ४ ॥

तदावश्यकतां चापि सीमायास्तस्य विस्तृताम् ।
निसर्गसमभिव्याप्तां पदविद्भिरुदीरिताम् ॥ ५ ॥

भाषातत्त्वविदां दृष्ट्या नव्यप्राच्यविभेदतः ।
रूपितां रूपरेखाञ्च संतोल्य च यथामति ॥ ६ ॥

व्यवृणोत्कमलाकान्तः विमर्शकपदस्थितः ।
प्रमाणानि विशिष्टानि व्यलिखत्प्रमया मुदा ॥ ७ ॥

वस्तुतस्तु विशेषोऽत्र प्रबन्धेऽस्मिन् प्रकाशितः ।
मतं भर्तृहरे रम्यं सिद्धान्तत्वेन दर्शितम् ॥ ८ ॥

स्फोटतत्त्वं परित्यज्य व्यवहारादिकं सदा ।
न शक्यते सुविज्ञातुं शब्दब्रह्मान्वितं जगत् ॥ ९ ॥

स्फोटतत्त्वप्रभेदोऽपि सूत्ररूपेण दर्शितः ।
शब्दबीजप्रभिन्नश्च श्रुतिमानविवक्षितः ॥ १० ॥

शब्दार्थयोस्सुविज्ञानं स्फोटतत्त्वं तु तात्त्विकम् ।
कारयत्यपि चेत्यत्र तत्तत्प्रकरणात्क्रमात् ॥ ११ ॥

X-41

॥ अष्टाध्यायीसूत्रेषु काश्चन विसंगतयस्त्रुटयश्च ॥

डॉ. रा. म. ऋषि, पुणे

अष्टाध्याय्यां रूपसाधनार्थं पद्धतिद्वयम् अनुस्रियते। एका निपातनपद्धतिः, अपरा विधिसूत्रपद्धतिः। तत्र पद्धतिम् अन्तरेण काश्चन विसंगतयः दृष्टिपथमायान्ति। ता अस्मिन् प्रबन्धे संक्षेपतः प्रदर्श्यन्ते। तथा च कानिचन शब्दरूपाणि पाणिनेः सूक्ष्मेक्षिकां परिहृत्य अवस्थितानि। तान्यपि अत्र संक्षेपतः निर्दिश्यन्ते।

X-42

भाषाविज्ञानदृष्टिरेव पाणिनेराधारभूता

डॉ. नन्दकिशोर शर्मा, मुजफ्फरपुर

नाविदितमिदं पाणिनीयव्याकरणाध्ययनतत्पराणां विदुषां यत् आचार्यः पाणिनिः न केवलमदृष्टदृष्ट्या एव सूत्राणां निर्माणमकरोत् अपितु भाषावैज्ञानिक-

दृष्टिमवलम्ब्य तत्तद्देशस्थप्रयोगसिद्धिमनुसंधान एव तद्धितसूत्राणां प्राचीनोक्तानां खण्डनं विदधाति । अतएव तदशिष्यं संज्ञाप्रमाणत्वात् इत्यनेन तद्धितसूत्रेण प्राचीनऋषिवाक्यानामप्रामाण्यं विधाय कतिपय प्राचीनोक्तानि सूत्राणि प्रत्याचख्यौ। इयं भाषावैज्ञानिकदृष्टिः न पाणिनिसूत्रनिर्माणं विरतिं जगाम इति नैव अपितु कात्यायन पतंजलिप्रणीते भाष्यवार्तिकादावपि इयमेव दृष्टिः गतिं लेभे । अतएव नु यथोत्तरं मुनीनां प्रामाण्यमिति वचनं संगच्छते । स्पष्टमेव भाषावैज्ञानिकी दृष्टिः नाधुनिकी अपितु व्याकरणसूत्रनिर्माणे सैव पाणिनेराधारभूतेति ।

X-43

अर्थ उपयाञ्चायाम् (रोधने च ?)

डॉ. विश्वनाथ–भट्टाचार्यः, शान्तिनिकेतन

महाभारतादिषु काव्येषु प्रार्थेः रोधनार्थेऽपि केचिद् विरलाः प्रयोगा उपलभ्यन्ते । तदिदं प्रार्थेः रोधार्थकत्वं ननु दुर्लभम् । अस्तु मेदिन्यादिकोशानुसारेण प्रकृतार्थसिद्धिः । परन्तु दुर्घटा खलु याञ्चार्थकादर्थेः प्रोपसर्गयोगेन रोधार्थसंपत्तिः।

नेह प्रकृतविचारे प्रो धात्वर्थमनुवर्तते–भिक्षामात्रलाभात्; न वा तं विशिनष्टि –तथात्वेऽपि रोधार्थाऽसम्भवात् ।

इदमिह संप्रधार्यम् – धातुपाठे अर्थनिर्देशस्य एकदेशमात्रप्रदर्शनपरतया अजहत्स्वार्थलक्षणाबलाद् अर्थान्तरविलासो घटते । अतो नार्थान्तरपरिसंख्या, न चातिप्रसङ्गः । धातूनामनेकार्थत्वात् केवल धातुसिद्धस्यापि तल्लीनस्यार्थविशेषस्य प्रयुज्यमानेः प्रादिर्द्योतिक एव ।

एवं धातुपाठस्य पाणिनीयत्वेऽपि अर्थनिर्देशस्य अपाणिनीयत्वमिति सिद्धान्तः।

X-44

विसर्गविमर्शः ।

श्रीलङ्केश्वर शतपथीशर्मा, पुरी

विसर्गशब्दस्य बहुविधा व्युत्पत्तिः। विविधं सृज्यते बिविधवर्णरूपतां नीयते इति विसर्गः । सन्धौ कृते हि विसर्गस्य विभिन्नरूपत्वं भवति ।

अकारः, विसर्गस्य रूपान्तरं हकारश्च नादाकाररूपेण बुद्धिप्राणरूपेण ज्ञान-शक्तिक्रियाशक्तिरूपेण प्रकाशविमर्शरूपेण चिदानन्दरूपेण वा सर्ववर्णेषु अनुस्यूतौ भवतः इति तन्त्रविदः। सकलेषु अघोषवर्णेषु विसर्गः अनुस्यूतो भवतीति भाषा-विज्ञानमतम्। एतन्मतद्वयेऽपि विविधवर्णरूपेण सृज्यते इति विसर्गशब्दस्य व्युत्पत्तिः। किं च विसर्गस्य उच्चारणस्थानं विविधमतेन विविधम्। यद्वा विसर्गः स्वरानन्तरमेव लिख्यते उच्चार्यते च, अयोगवाहत्वात्, तेन विसृज्यते त्यज्यते लिपिपक्षे स्वरानन्तरं लिख्यते, ध्वनिपक्षे स्वरानन्तरमुच्चार्यते इति व्युत्पत्तिः। विसृज्यते, बाधामदत्वैव बहिः परित्यज्यते इत्यपि विसर्गस्यार्थो भवितुमर्हति। पुनश्च विविधं सृज्यते अनेनेति व्युत्पत्तिरपि अस्ति विसर्गशब्दस्य।

X-45

'पुरुष' – एक अध्ययन

श्री शिवसागर त्रिपाठी, जयपुर

प्रस्तुत लेख में 'पुरुष' शब्द का एक अध्ययन प्रस्तुत किया गया है। आत्मा, अक्षर, त्रिदेव एवं परमपुरुषवाची 'पुरुष' शब्द की परीक्षा वैदिक और उत्तरवैदिक निर्वचनों की पृष्ठभूमि में पौराणिक निर्वचनों की दृष्टि से योगिक प्रक्रिया के द्वारा की गई हैं। सर्वप्रथम निगमागमपुराणसाहित्य में सर्वाधिक प्राप्त निर्वचन "पुर (पुर, पुरी) + शी-पुरि (पुरे, पूर्षु) शेते" की व्याकरण और निरुक्त परम्परा मे परीक्षा करके शरीर, लोक, बुद्धि या हृदयवाची 'पुर' की विभिन्न उद्धरणों में व्याख्या की गई है।

निष्कर्षतः पुरुषका अर्थ जीवात्मा, वायु या प्राण निश्चित किया गया है। साथ ही 'यथा पिण्डे तथा ब्रह्माण्डे' की सार्थकता सिद्ध करते हुए परम पुरुष से पुरुष का एकांशत्व प्रतिपादित किया गया है।

वस्तुतः पुरुष में मानवतत्त्व और पशुतत्त्व दोनों की सत्ता रहती है। अन्नमय ओंर प्राणमय कोशों तक वह पशुवत् और मनोमय कोश से मानवतत्त्व की ओर अग्रसर होकर विज्ञानमय कोश से होते हुए आनन्दमय कोश में पहुंचकर ब्रह्मतत्त्व प्राप्त कर सकता है। शिव का पशुपतित्व यही हे की वह प्राणिमात्र (पुरुष पशु सहित) का स्वामी है।

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वैयाकरणानां युष्मच्छब्दप्रयोगः

डॉ. महाप्रभुलाल गोस्वामी, दरभंगा

लोके हि भवच्छब्दसमानार्थकः युष्मच्छब्दः, भवच्छब्दस्य प्रयोगे इदानीमादर-दृष्टिरेवाधारभूता, किन्तु व्याकरणे स्त्रीपुरुषसाधारणे युष्मच्छब्दप्रयोगे काचिदन्यैव वैज्ञानिकी दृष्टिः, या भवच्छब्दस्य प्रयोगे नास्ति। सम्बोधनसारो हि युष्मदर्थः न चेतनाचेतनसाधारणः यथा भवच्छब्दः, अतएव नु भवच्छब्दप्रयोगे प्रथमः पुरुषः युष्मच्छब्दप्रयोगे तत्प्रयोगसम्भावनायां च मध्यमः पुरुषः उक्तं हि भतृहरिणा सदसद्वापि चैतन्यमेताभ्यामवगम्यते, चैतन्यमात्रे प्रथमः पुरुषो न प्रवर्तते इति।

X-47

बज्जिका भाषा – स्वरूप और विकास

इंदु देवी, मुजफ्फरपुर

बज्जिका भाषा का उद्‌भव उतना ही प्राचीन है, जितना हिन्दी अथवा हिन्दी-संघ की किसी भाषा का। यह एक स्वतंत्र क्षत्रीय भाषा है, इसका अपना विशेष व्यक्तित्व है तथा यह विकास की ओर उन्मुख एवं अग्रसर है।

प्राचीन समय मैथिली, मगहि, अंगिका, बज्जिका और भोजपुरि– इन बिहारी भाषाओं में नाम तथा स्वरूपगत भेद नहीं था। कालक्रम से इनके सूक्ष्म अंतर उभरे और उपरोक्त क्षत्रीय भाषाएँ भिन्न-भिन्न भाषाएँ बन गयी।

विद्यापति ने बज्जि – विदेह क्षेत्र को तिरहुत कहा है, जिस क्षेत्र की भाषा में उन्होंने अपने साहित्य की रचना की। इसी तिरहुत के पूर्वी भाग में मैथिली विकासित हुई, जबकि पश्चिमी भाग में बज्जिका।

पिछले एक हजार वर्षों में बज्जिका भाषा में किसी साहित्य की रचना नहीं हुई। इसका कारण यह नहीं था कि बज्जिका–क्षेत्र ने किसी प्रतिभा-पुत्र को पैदा नहीं किया, बल्कि इस क्षेत्र के लोगों के बज्जिका भाषा में कोई रचना

न करने का कारण वज्जियों की परंपरा का निर्वाह करती हुई उनकी व्यापक राष्ट्रीय भावना थी। जो भाषा सम्पूर्ण उत्तर भारत की भाषा रही, उसी में इस क्षेत्र के विद्वानों ने साहित्यरचना की। क्योंकि वे अपना दायरा संकुचित करना नहीं चाहते थे। यह उनकी राष्ट्रीय भावना तथा केन्द्रोन्मुखता का द्योतक था।

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न्यासकार के ऋणी उत्तरवर्ती वैयाकरण

वैद्य भीमसेनशास्त्री, दिल्ली

व्याकरणजगन् पर न्यासकार जिनेन्द्रबुद्धि का अमिट प्रभाव है। न्यासोत्तर-वर्ती शायद ही कोई वैयाकरण होगा जो न्यासकार के प्रत्यक्ष व परोक्ष प्रभाव से अछूता रहा हो।

न्यासोत्तरवर्ती पाणिनीय और पाणिनीयेतर प्रायः सब वैयाकरणों ने न्यासप्रदर्शित समाधान को मुक्तकण्ठ से स्वीकार किये हैं।

न्यासका के लिट्यन्यतरस्याम् (२-४-४०) सूत्र व्याख्यानका प्रायः समस्त उत्तरवृर्ती वैयाकरणों ने अनुसरण किया है।

'ओहाक् त्यागे' (जुहो. परस्मै) धातु में ककारानुबन्ध का प्रयोजन बतलाते इस न्यासकारसे लिखित समाधान का अनुसरण कैयट हरदत्त, सायण आदि अनेक व्यैयाकरणों ने किया है। विभाषा गुणेऽस्त्रियाम् (२-३-२५) सूत्रका योगविभाग जो न्यासकार ने किया है, न्यासकार से पूर्व इस प्रकार के योगविभाग का वर्णन अभी तक किसी ग्रन्थ में उपलब्ध नहीं हुआ। महाभाष्य में इसका कहीं उल्लेख नहीं। वृत्तिकारने भी इस की चर्चा नहीं की। न्यासकार की इस स्वोपज्ञा का उत्तरवर्ती पाणिनीय व पाणिनीयेतर प्रायः समस्त वैयाकरणों ने पूरा पूरा लाभ उठाया है।

"इत्थं निदर्शनीयानि दर्शितानि मयाऽनघाः।
न्यासोपकृतयः सन्ति व्याकृतौ हि पदे पदे॥

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कश्मीरीभाषायां वैदिकभाषातत्त्वानि

बदरींनाथ शास्त्री, श्रीनगर

कश्मीरीभाषा वैदकीवत् प्राचीना भाषास्ति। काश्मीरस्य वासी केशुर भाषा च कशुर इति नाम्ना भण्येते। इयं भाषा कश्मीरे कष्टवाटे (कष्टवारे) भडवाहे, रामवने इत्पस्योपनगरेषु भाण्यते। शुद्ध कश्मीरी भाषा तु केवलं कश्मीरोपत्यकायामुच्चार्यते। चेदियमधुना भाषान्तरपदैः प्रभाविता दृश्यते।

वस्तुतः कश्मीरी विविधध्वन्यादिना वैदिक्या न भिन्ना, इति सुसूक्ष्मो निष्कर्षः। संस्कृतेन कश्मीर्याः सम्बन्धो रक्तमांसवदच्छेद्योऽस्ति। संस्कृतात्प्रादुर्भूतः प्रायः समग्रो भारतीयो भाषावर्गः प्राकृतापभ्रंशरूपमादधानो विविधरूपतया परिवृत्तिमाप्तः। फलतः केचनशब्दाः प्राकृतापभ्रंशाभ्यां समागताः ये कश्मीरीभाषाया अभिन्ना अङ्गा सन्ति। संस्कृतस्य तत्समतद्भवशब्दान् विहायावशिष्टाः शब्दाः प्राकृतापभ्रंशद्वारेण कश्मीरी भाषायां सम्मिलिताः।

कश्मीरी तु वैदिक्याः भाषायां समकालीना दृश्यते। येन वयं ऋग्वेदसमानामेव कश्मीरीं प्राचीनां साधयितुं क्षमाः स्मः।

DRAVIDIC STUDIES SECTION

XI-1

THE THREE GEMS OF TAMIL LEARNING

Dr. C. M. Rajakandaswamy, Madras

This paper treats about three gems of Tamil learning that shone like the stars in their time and left indelible impression on the Tamils and the world.

The Dickens of Tamilnad :

In the year 1876 was born K. Namasivayam who achieved fame, glory and wealth *like Charless Dickens* of England (a simile, however, does not go "on all fours").

The Socrates of Tamil learing-S. D. Sargunar, B. A. :

A few yards to the left and behind the Pallavaram Railway Station is a Christian Cemetery wherein lies the last earthly remains of Samuel Dharmaraj Sargunar.

Morning star of Tamil literature :

Visitors to Madras will find a statue of a venerable old man facing the waves near the Marina at the entrance to the Presidency College, Madras. It is the figure of Dr. U. V. Swaminatha Iyer, a great Tamil scholar who effected a renaissance in Tamil and worked for the re-juvenation of Tamil literature.

XI-2

TAṆṬIYALAṄKĀRAM AND DAṆḌIN'S KĀVYĀDARŚA

P. Thirugnanasambandhan, Madras

Taṇṭiyalaṇkāram, a work on Tamil Rhetorics of one Taṇti who lived in the twelfth century is a Tamil version of Daṇḍin's Kāvyādarśa of the 7th century. Though in a large measure the former is a translation of the latter, still a few additions are made in the former.

The arthālaṅkāras in both the works are of the same number viz. 35. The faithful adherence to this number though the number and types of

alaṅkāras increased after the time of Daṅḍin and before the period of the Tamil work as seen in the works of Vāmana, Udbhaṭa and others, may be taken as an indication of the continued popularity of Daṇḍin's Kāvyādarśa in Tamilnad for at least over 500 years.

The fact that the Tamil author chose to follow closely Daṇḍin's Kāvyādarśa even after 500 years since the period of Daṇḍin of Kāvyādarśa fame, confirms the view that the Sanskrit work written at Kanchi in the heart of Tamil Nad continued to be popular in the southern region of India particularly in the light of versions of the same viz., Kavirājamārga in Kannada and Siyabaslakara (Sviyabhāṣālaṅkāra) in Sinhalese, both written in the 9th century.

XI-3

FOLK CHARACTERISTICS IN BASAVAPURAṆAMU

Dr. T. Kodandaramaiah, Madras

Refrain, Incremental repetition and commonplaces are distinct characteristics of any ballad. While refrain can be seen in abundance in balladlings, it is completely abandoned in ballad cycles. As in the ballad-cycle we find refrain missing in Basavapurāṇamu. But, if we read or render the lines with some kind of refrain, it reads like a ballad. Incremental repetition can be seen in ballads, balladlings and also in a few folk-songs. We notice three varieties of Incremental Repetition in the popular Telugu 'bobbilikatha'. We have these and some more varieties of Incremental Repetition in BP, which the illustrations very well substantiate. Ballads have frequent use of certain stock-phrases etc. which are termed as Ballad commonplaces. This characteristic also can be seen in BP. These folk characteristics can be seen in sōmanādhā's another major work, Paṇḍitārādhya caritramu'. These characteristics explain well the long and continued neglect of these compositions by scholar-poets of ancient times. They might have viewed them on par with ballads and hence the neglect and indifference towards them.

XI-4

APPAGINTALAPATALU IN THE TELUGU (FAREWELL SONGS TO THE BRIDE)

G. S. Mohan, Bangalore

In folklore of Andhra women songs have great prominance as a sequel to which they stand out as a distinct branch. They have a fiine ring

of simplicity and sentimentality about them. The sweet and juicy taste of these songs which are filled with music and literature are undescribable. These songs have found their home in everyone's hearts by being easily understandable and also rich in flavour. In these songs we can feel the life of the language ever living.

A woman is shadow of her father when she is maid, that of her husband in married life, and the servant of sons after her husband's death.

The girl will be put into the hands of her mother-in-law and father-in-law amidst the relatives of both the parties, who are assembled there to witness the parting scene of the girl from her mother and family. A song sung at this moment bringing out the love and affection showered by the parents till now on the girl will be of such a type that even the relatives of the mother-in law will be moved so much that drops of water will flow out of their eyes, and leaves every one emotionally filled to his heart. These songs also reveal the pains and sufferings of the girl-parents.

XI-5

BRIDAL MYSTICISM IN AṢṬA-PRABANDHAM

N. Ghadigachalam, Tirupati

Aṣṭa Prabandham, the collection of eight works of the poet-devotee Pillai-p-Perumal Iyenger, was greatly influenced by the hymns of the Ālvārs, the Vaiṣnavite saints of South India. The philosophy of bridal mysticism has been first propounded by the Ālvārs and the commentators of Nālāyira Divya Prabandham have explained it fully. The author of Ācārya Hṛdayam has beautifully and cryptically summarised this aspect in the aphoristic sūtra style as "jñānattil tan pēccu; prēmattil peṇ pēccu" which means in the path of jñāna there is the speech of poet as himself, in love there is the speech of the poet as the lady-love who loves. The view that God is the Bridegroom and the devout soul the Bride is an allegorical expression of the intimacy between the soul and God. This mystic view is expressed in beautiful and sensible figures and similes in Aṣṭa Prabandham. This small paper attempts to illustrate the bridal mysticism in Aṣṭa Prabandham of Pillai-p-perumal Iyengar.

XI-6

ANDI-ĒMANDI ĒNRI AND ENNĀNGO

Tirumala Ramachandra, Hyderabad

Telugus are all in the habit of addressing a stranger or a respectable person as 'Ēmandi' ? This Ēmāndi has become a catchword while shopping or wishing etc. A wife coyly says "Yemandi ! Why are you cool ? etc."

We dont't know when this Pratyaya or suffix Andi crept into our Telugu language ? Ō, ŌRI, Ā, ĀRĀ are the usual forms of vocative. Even old or new lexicons didn't use it in the sense of the present redundant suffix. Kannada and Tamil also sail in the same boat. "Adudāngō, Yilliēngo, Ri, Yenri etc., are respectable terms of address in Tamil and Kannada.

Even in Tamil and Kannada the imperative mood only is responsible for the words Ennāgōn, Yenri etc.

XI-7

SAINT RAMALINGAR - THE GREAT SOCIAL REFORMER OF TAMIL NADU

Dr. Mrs. M. Vasuki, Delhi

Saint Ramalingar was a great poet and social reformer, who lived in Tamil Nadu, during the 19th Century. He lived for fifty years and spread revolutionary ideas on spiritual life and universal brotherhood.

In this paper, an attempt is made to highlight Saint Ramalingar's words and deeds with special reference to social reforms.

His ideas on women's status and treatment of widows are very progressive aad are similar to those of Mahatma Gandhi, the Father of Our Nation.

Saint Ramalingar conducted classes in Thirukural and patronised the Siddha System of medicine originating in Tamil Nadu. He also carried onadult literacy campaign.

He has practised and preached simple living, social service, universal brotherhood and spiritual uplift, through his enchanting poems on divine nature, called " Thiru Arutpa ".

XI-8

SOCIAL EDUCATION IN ANCIENT TAMIL COUNTRY

Dr. N. Subbu Reddiar, Tirupati

Notions like universal education and universal literacy are essentially modern, and have developed out of the peculiar needs of complicated political systems. To the simple folks of the past, what was needed in a majority of the cases was the ability to get on with others. So the large masses of the people needed an irreducible minimum of knowledge about men and matters without being acquainted with the symbols and skills of formal scholarship.

In this small paper, how this was achieved in the Ancient Tamil country (1) through feasts and festivals (2) theough the institution of Pāṇars, the wandering minstrels, (3) through the instrument of proverbs, (4) through story-telling and (5) dance and drama, has been examined and discussed.

XI-9

POETS AND POLITICS IN ANCIENT TAMILAGAM

Pandit V. Natesan, Madras

I am not singling out Tamil Nadu as the home of all culture but wish only to point out that it became a storehouse of Indian culture and Hindu religion more prominently perhaps than other states and from more ancient times, Poets, bards, minstrels, ballad singers, trowbadours, JONGLEURS, Meister-singers, TROUVERES and other such kind abounded in Tamil Nadu from the early days of Civilisation. Their Local names were Panan, Padini, Kuthar, Virali and Porunar. As they were heriditary in character they were well-versed in folklore, carried a fund of general and special knowledge on men and matters. The only 'learned community in olden days was that of the Brahmins; next to them were these minstrels who were rich in practical wisdom. As the inter-mediaries between the two kinds were the Tamil poets and bards of Tamil Nadu.

These poets had the wellbeing of the country at heart and very often risked their standing with the Kings in remonstrating with them, when they strayed from the righteous path. The poets are indispensable to cultural enjoyment and intellectual advancement of a country. The real founders

of civilisation are poets and not politicians. The enduring character of the Tamils goes to the credit of the ancient Tamil poets, scholars and savants who boldly and wisely held up the ideals of Tamil culture and customs. It is essential to know the make up of ancient leaders of light and learning. Poets influenced the policy and politics of this land.

XI-10

THE NĀLĀYIRAṀ AS DRĀVIḌA VEDA

Dr. N. Subbu Reddiar, Tirupati

In this small paper, an attempt is made to justify why rhe Nālāyira, Divya Prabandham,the anthology *par excellence*, containing the compositions of the twelve Alvar-saints is called *Dravida-Veda*, and it has been shown that the following are the reasons to maintain that stand.

Maturakaviyāḻvār, the immediate disciple of Nammālvār has stated that the thousand verses of Tiruvāymoḻi represent the contents of the *Vedas*, Īśvaramuni, the son of Nāthamuni holds the opinion that Nammāḻvār has rendered the *Vedas* into the antāti type of Tamil.

A similarity between Tiruvāymoḻi and the *Vedas* confirms this view. The first twenty-one verses of Tiruvāymoḻi convey clearly the purport of the Vedānta system.

Like the Vedānta among the *Vedic* texts, Tiruvāymoḻi is more popular among the compositions of the Āḻvārs. Yet, like the *Veda* of a particular recension, the entire compositions of all the Āḻvārs have importance in the scheme of spiritual training of the Vaiṣṇavites. Hence those who have studied these compositions of the Āḻvārs are called 'Tamiḻ-Maṛaiyōn'- 'Tamil Brahmin'.

XI-11

NASALS IN KANNADA

William Madtha, Dharwar

The aim of the present paper is to determine the number of nasals in Kannada as the grammarians and scholars are not at one as regards it. A

a spade work certain phonetic distinctions like nasal phoneme are introduced in this article which I hope will enable to bridge the semantic gap that exists between the traditional grammarians and modern scientists of language.

The article distinguishes adequately the nasalized sounds from the nasal ones in Kannada and points out for the *first time*, as far as the knowledge of the author goes, what sounds in Kannada may be nasalized and what can not. The author analyzes the analyzed sounds and tries to bring to the notice of the scholars that most of the nasalized sounds in Kannada are either at the allophonic level or resultants of analogical creation. While setting up only four nasal phonemes : /m, n, ṇ, ṅ / in textual Kannada the author tries to add two more namely the nasalized phonemes : /ỹ/ and /v/ in the spoken Kannada in a descriptive and dialectal analysis. The theories which hold that the final /r/, /l/ and /l/ of the Kannada verbal stems to be nasals are here refuted and dispensed with.

PHILOSOPHY & RELIGION SECTION

XII-1

THE EDUCATION SYSTEM IN UPANIṢADIC AGE

Dr. Mrs. Rekha Sinha, Patna

1. *The aim of Education in ancient India :-* The aim of education in ancient India was to know oneself in relation to the society and the universe. One should develop his latent power through a particular field and while doing so he also must try to discover the latent power of his soul in relation to the eternal self.

2. *Types of Education :-* The Upaniṣad says - The education may be classified under two heads : Parā Vidyā and Aparā Vidyā. Any type of education based on science or humanities (i. e. Physics, Chemistry, Mathematics, History, Geography, etc.) falls under the category of Aparā Vidyā. Parā Vidyā is the knowledge of the eternal self. One who-ever attains knowledge of his own innerself becomes immortal.

3. *The Procedure :-* The ancient sages considered education as the life process and devided the life of an individual into four stages; to each of which different duties were assigned.

4. *Criteria for a being student :-* The great sages accepted his pupil only when he is fully satisfied of his eligiblity.

5. *Criteria for being a teacher :-* In this system the education was entirely dependant on *Guru.*

6. *The place of Yajna in education :-* Through *Yajna* the pupil translates all his learning into action.

XII-2

PRAMĀṆASYĀGAUṆATVĀDANUMĀNĀD-ARTHANIŚCAYAḤ DURLABHAḤ

E. A. Soloman, Ahmedabad

This paper examines the interpretations of this expression in works like the Nyāyamañjarī, Nyāyabhūṣaṇa, Prameyakamalamārtaṇḍa,

Nyāyakumudacandra, Syādvādaratnākara, etc. Special attention has been devoted to Udbhaṭa's interpretation as it is found quoted in the Syādvadaratnākara, and on the basis of this an attempt has been made to determine Udbhaṭa's date and evaluate his contribution to Indian Philosophy.

XII-3

THE CONCEPT OF REALITY ACCORDING TO GURU DEVA DĀMODARA, A VAIṢṆAVITE SAINT OF THE NORTH-EASTERN PART OF INDIA

Dr. R. C. Goswami, Gauhati

Guru Deva Dāmodara who flourished in the sixteenth century A. D. as a Vaiṣṇavite saint in Assam and Kooch Bihar of Bengal reveals through the writings of his disciples a concept of Reality. The reality for Dāmodara is the perfect (Pūrṇa) and the Absolute. But it has both the transcendent and immanent aspects. It is personal (Ākāra) and impersonal (Nirākāra), qualified (Saguṇa) and non-qualified (Nirguṇa). It is the material as well as the efficient cause of the world. This assertion of Reality seems to be a logical contradiction; but the meditative nature of Sādhanā of the Indian thinkers bridges this inconsistency about the Supreme Reality by bringing in the idea of Bhāmati (11-1):- "That which is unthinkable can not by as certained by logic. That which is beyond the phenomenal world is the mark of the unthinkable."

Guru Deva Dāmodara got his realisation of the Reality on this basis and it has been manifested in the form of "Shri Kṛṣṇa."

This Supreme Reality is said to have manifested itself as the world and to remain unchanged., unborn and pure bliss.

XII-4

ŚRĪVĀSUDEVĀNANDA SARASWATĪ : WORKS & PHILOSOPHY

Dr. Mrs. Suneeta Joshi, Poona

The Philosophical mysticism of Śrīvāsudevānanda shows the intrinsic value of self - realisation and God-realisation in the Age of Science and Materialism.

Birth - 1854, Mangaon, district Ratnagiri, Maharastra State. Samadhi - 1914, Garuḍeśvara, Gujarath State.

Outstanding philosophical works - Samaślokī, Gurucaritra, Dvisāhasrī, Dattapurāṇa, Dattamāhātmya, Stotrādisaṁgraha, Śīkṣātrayam and Strīśikṣā.

He brought all major religious traditions in India viz, Śaivism, Vaiṣṇavism, Śaktism, Saura and Gāṇāpatya Saṁpradāya together. His concept of Dattātreya is Gurūṇāṁ Guruḥ.

He interprets Dattātreya as Brahman, Iśvara, Ātman and Sadguru, thereby harmonizes the ontological, cosmological, psychological and mystical points of view of reality.

His synthetic philosophy incorporates a conceptual frame-work for spiritual development based on Puruṣārtha Catuṣṭaya, Sādhana Catuṣṭaya, Varṇa Catuṣṭaya, Āśrama Catuṣṭaya and Mārga Catuṣṭaya satisfying the spiritual needs of all the types of people and showing them the pathway to perfection.

XII-5

RELIGION, REVOLUTION HUMANISTIC - HUMANISM

Dr. (Miss) Bhabani Lahiri, Balurghat (W. Bengal)

The paper is divided into three sections. The first section deals with the historical development of a particular type of religion as Advaita Vedānta in India that succeeded the Vedic age. It has shown how Indian Philosophy, metaphysics and human beings are deeply related (or interrelated). In the second section emphasis is put on the revolution of religion brought about by some of the Indian intellectuals pregnant with the theoretical knowledge of Religion, Philosophy, Metaphysics and Sociology of the East and West.

I have humbly tried to sketch the plight of man today. He is bound to face the metaphysical problem without a solution resulting in a madding crowd. I have tried to solve the problem by stressing the social qualities of man which are even now needed in every human being.

XII-6

CONCEPT OF ŚAKTI ACCORDING TO ŚRIKAṆṬHA

Dr. Pushpendra Kumar, Delhi

Śakti, as the very word denotes, means power, seen through the different phenomena of life. Philosophically, the word Ṡakti stands for the Supreme power, identical with Brahman. In this paper an effort has been made to throw light on the sublime concept of Śakti, which Śrikaṇṭha has propounded. He is a Ṡaiva commentator of Brahma Sūtras and enjoys a wide respect among the philosophers in general and the Śaivas in particular. According to him Śiva is the Supreme reality but engrossed with his own power i. e. own self. It is the Ṡakti of the God which makes him to create, blissful, and loving. Thus, Śiva and Śakti seemingly too, are one and the same reality; i. e. indivisible. This parā Ṡakti, the varied colourful aspect of God -- makes him to sport, (Līlāmaya) merciful y and powerfuly. This is the sublime concept of Śakti with Ṡiva-which is very important both from the devotional and philosophical points of view.

XII-7

AVAYAVĪ AND AṀŚĪ AS DISTINCT TERMS IN INDIAN PHILOSOPHY

Miss Shailaja S. Bapat, Poona

The paper deals with the consideration of the distinction between the two meaningful terms, avayavī and aṁśī, by Indian philosophers. Nyāya-vaiśeṣakas use the term avayavī for explaining the nature of a thing, while Vedāntins use the term aṃśi for the same purpose.

A question arises here, as to why the two systems use two different terms and whether any distinction exists in their meaning. Therefore, an attempt is made here to distinguish between the meanings of the two forms, on the basis of relevant literature. This study shows that the term avayavī does not serve as a valid means of explaining a thing, for its use can be disproved on the basis of logical arguments. The term aṁśi ean however, be proved to be a valid means for that purpose.

XII-8

MĀYĀ PROBLEM

D. R. Shrimali, Udaipur

The Indian thinkers while discussing the nature and source of the phenomenal world, seem to be divided into two major groups. One group realises this world as *Real*, and the other as *Unreal*. The word Māyā means Art, Wisdom, Supernatural Power, Illusion, Unreality, etc.

The word Māyā has a very long history. The earliest use of Māyā is noticed in the Ṛgveda. In the Ṛgveda, Māyā is used in the sense of illusory appearance. Upaniṣads discuss Māyā in more clear language. Svetāśvatara and Bṛhadāraṇyaka are the principal Upaniṣads where Māyā is identified as power of the lord. These Upaniṣads tell us that the world is created by God through Māyā. Māyā is described identical with the Prakṛti, a chief principle of the Sāmkhya system of Philosophy. Other minor Upaniṣads like, Jābāla, Kaṭha, Rudra, Brahma, also contribute to the concept of Māyā. All the Upaniṣads however, stress upon this fact that Māyā is primarily responsible for the creation of the Phenomenal World. The world, at the time of great dissolution is again absorbed into Māyā, The lord has the unrestricted authority over Māyā, and Māyā is the power or energy of the lord.

Śaṅkarāchārya is most critical of Māyā. He says Māyā is unreal. the world is also a false appearance, and, therefore, is unreal. There is only the one supreme reality. The Māyā creates the knowledge of difference. Bhagavadgita days that Māyā hides the divine from an individual. It is hard to overcome Māyā. Māyā is eight fold nature of the lord. Those who overcome Māyā, they only realize the Lord.

XII-9

CONCEPT OF PURUṢA IN INDIAN PHILOSOPHY

Dr. Ram Murti Sharma, Delhi

The idea of Puruṣa in Indian philosophy: it is found in the Ṛgveda and in almost all the prominent systems of Indian philosophy. In the Ṛgveda, Puruṣa has been called the creator of the whole universe and all-

pervading. In the Upaniṣads, the word has been used diversely. The Mahābhārata describes the Puruṣa as the creating base. And the Bhagavadgītā takes the Puruṣa for man, Jīva, witness and approver, Kṣara and Akṣara, Viśvarūpa, Puruṣottama and ultimate reality. Scholars like Garbe say that the teachings of Sāmkhya Yoga constitue almost entirely the foundation of the philosophical observations of Bhagavadgītā. This understandig seems to be erroneous.

The Naiyāyikas and Vaiśeṣikas accept Puruṣa as Sarvaguṇa-sampanna. Udayana in his Nyāyakusumāñjalī describes the Puruṣa of Sāmkhya as one and jña, but the unliberated Puruṣas are many. The Puruṣa of Yoga is very much parallel to the Puruṣa of Sāṁkhya. According to both the systems, the Pusuṣa is experiencer and chetana. And when the reflections of the Puruṣa in chit aie seen, the chittavṛttis are created. In Yoga, the Puruṣa is Kevalī, while in Sāṁkhya, it is not. There are many dissimilarities between the concepts of Sāṁkhya and Yoga. So far as the Mīmāmskas are concerned they, in general, do not accept the existence of Puruṣa in the form of Īśvara. According to the Mīmāmskas, there are two types of Puruṣa the liberated and the unliberated. As regards the Vedantin, he takes Puruṣa as Paramātman and creator of all.

XII-10

THE KRAMA STOTRA AND ITS AUTHORSHIP

Dr. Navajivan Rastogi, Lucknow

The tāntric history has recorded the presencc of about four *Krama-stutis*. One is attributed to Śaṁkara, son of Kamalākara. The other is the work of Abhinavagupta. The third has been referred to by Monier Williams under the word "Krama" in his Dictionary without disclosing other details. The fourth is the one in question whose authorship is the subject-matter of the present enquiry. We are not aware if the third and fourth works are identical.

The lower limit of the *Krama-stotra* is set by the date cf Abhinavagupta who wrote a commentary on it called *Kramakeli* and who is said to have flourised in the latter half of the 10th century. On the other hand, the upper limit of the *Krama Stotra* does not stand beyond Eraka who as a contemporary of Govindarāja and Bhānuka is assigned to the second half of the ninth century. Hence the probable time of the *Krama-Stotra* and for this matter, its author must fall some where within 850-950 A. D.

To come to the identity of the author, the *chidgagana-chandrikā*, which on its own authority is a commentary on *Krama Stotra*, attributes the authorship to some Siddhanātha or Siddhinātha.

However *chidgagana-chandrikā's* ascription of authorship to one Siddhanātha appears to be in order. Siddhanātha may in all probability be placed somewhere during 900-950 A. D. and be identified with the Stotrakāra.

XII-11

THE BENEVOLENCE OF THE SUPREME COSCIOUSNESS
(In the Pratyabhijñā - System)

Rama Shankar Mishra, Faizabad

The universe is the body of the Supreme One and in this Universe - Body the Supreme Śiva resides in the form of Supreme Consciousness i. e. Ahantā. This Supreme Consciousness pervades all the objects of perception. The Consciousness, at its will, sets even the inanimate objects in motion and manifests itself through the various objects of the world. All the innumerable and varigated appearances are not separate from the Supreme Being. The Supreme being contracts as well as expands the whole world through his power-waves.

The whole universe is reflected in the Supreme Being as a large city in a mirror.

The human soul is able to recognize the Supreme Being by the power of memory, the world, by perception, and by a combination of memory and perception he is able to recognize "That is This". Pratyabhijñā (Recognition) is a simultaneous function of memory and perception which occurs through the kindness or benevolence of the Supreme Consciousness.

XII-12

THE PHILOSOPHICAL POSITION OF JAYARĀŚIBHAṬṬA

P. P. Gokhale, Poona

One has to take a serious account of Tattvopaplavasimha by Jayarāśibhaṭṭa, as its philosophical position is near to, though not the same as, chārvāka position. Jayarāśibhaṭṭa mentions the principles on the one hand

and worldly practices on the other. Out of these, he tries to abolish, i. e., refute the principles and establish the thoughtless worldly practices. But in fact, not only there is no necessary dichotomy between principles and practices but also any conscious practices without principles are impossible. Thus Jayarāśi's programme becomes ambiguous.

Still the sceptical doubts raised by Jayarāśi has a separate importance. His scepticism does not reconcile with chārvāka scepticism. Jayarāśi admits Bṛhaspati's aphorism regarding the non-existence of other worlds, but does not admit his epistemology regarding perception as the valid means of knowledge. He does not decisively accept Bṛhaspati's thesis regarding the casual connection between body and mind. However, we find some positive contribution of Jayarāśi to the epistemology, which tries to give new answers to the old questions.

XII-13

THE ESSENTIALS OF THE PURUṢOTTAMAPRĀPTIYOGA AS EXPLAINED BY ŚAṄKARA AND RĀMĀNUJA

E. Ananta Krishna, Waltair

An attempt is made in this paper to discuss the views expressed by the two great Āchāryas-Śaṅkara and Rāmānuja, who represent the two prominent and traditional schools of Vedānta.

As Śaṅkara says, the importance of this chapter is the word 'Śāstra' in the last verse. It indicates that the teaching of the Gīta is given in brief in this chapter, where indeed the teaching of the Vedas is concluded. Rāmānuja gives importance to the knowledge relating to the Higher person which arises from the teaching of Śāstra than to the direct vision of him.

XII-14

PARĀŚARA BHAṬṬAS' CONTRIBUTION TO VIŚIṢṬĀDVAITA

C. S. Sundaram, Madras

In this paper a brief survey of the contribution of Parāśara Bhaṭṭa to Vaiṣṇavism is considered.

Parāśara Bhaṭṭa or Vedāntāchārya Bhaṭṭa was the son of Sri Vatsāṅka Miśra, a grand pupil of Rāmānuja and successor of Rāmānuja. He belonged to early 13th century.

He was the author of the Tattvaratnākara and his Adhyātmakhaṇḍa-vivaraṇa is known only through citations. The Aṣṭaślokī written by him is on the three mantras and the Kriyādīpa is on the daily duties of Srivaiṣṇavas. Another important contribution of his is the Srīguṇaratnakośa dealing with the place of Śrī or Goddess Lakṣmī in Salvation. The Bhagavadguṇa-darpaṇa of his is a commentary on the Viṣṇusahasranāma. His Lakṣmī-kalyāṇa, probably a kāvya, is known only through citations. A stotra, the Raṅgarājastava is by him on Raṅganātha. Some Muktaka ślokas are found quoted in his name.

XII-15

THE IDENTITY BETWEEN MĀYĀ AND AVIDYĀ

G. Akkubhotlu Sarma, Waltair

The word Māyā and its occurrence in the Vedas and Upaniṣads-Their interpretations - Māyā and Avidyā accepted as identical - The concept of Māyā according to Śankara - The views of Maṇḍana, Padmapāda Sureśvara and Vācaspati Miśra - The different ideas expressed by them about its locus - Views on why Avidyā should be considered separate from Māyā, though they are in essence considered to be one originally - The view of Prakaṭārthavivaraṇa and subsequent works.

XII-16

THE INTERPRETATION OF KAṬHA UP. II. 23cd

Dr. Miss. S. A. Nachane, Baroda

There appears to be a glaring difference among the Ācharyas in the interpretation of "Yamevaiṣa vṛṇute tena labhayahstasyiṣa ātmā vivṛṇute tanūm svām-" Kaṭhopaniṣad II. 23cd. All the Vaiṣṇava Āchāryas-Rāmānuja, Nimbārka, Vallabha and Madhva-understand by 'yam' in 'Yamevaiṣah' the devotee or the upāsaka and by 'eṣah' the Paramātman, Viṣṇu, Vāsudeva or Nārāyaṇa. Śrīkaṇṭhāchārya also interprets in the same way with 'eṣah' as Śiva instead of Viṣṇu. Thus according to them only those who are selected by God are blessed with Ātmajñāna as per Gītā X.10. This favour is won by them on account of their devotion or Bhakti as demanded by 'yasya deve parā bhaktiḥ......'Śvetāśva VI. 23.

The interpretation is in consonance with grammatical requirement as 'yam' & 'tena' should refer to the same entity or person.

Quite contrary to this, Śaṅkarāchārya interprets "Yameva Svātmānameṣa Sādhako vṛṇute prārthayate tenaivātmanā varitrā svayamātmā labhyo jnāyate." Thus while 'yam' stands for the ātman or Paramātman 'tena' refers not to the same but to the one stated by 'eṣah' i. e. Sādhaka. Why this desregard for grammar or why 'yam' or 'tena' cannot be taken to be the same ?

It is proposed to discuss in this paper how Śaṅkarāchārya's interpretation can possibly be the only correct explanation of the verse.

XII-17

THE NATURE OF INFERENCE ACCORDING TO VINDHYAVĀSIN

Dr. S. N. Shastri, Kurukshetra

Vindhyavāsin or Vindhyavāsa is a prominent āchārya of the Sāṁkhya-yoga system. There are two distinct streams of thought in the Sāṁkhya-yoga system, one propounded by Āsuri and the other by Vārṣagaṇya. Vindhyavāsin is the exponent of the second stream. In the treatises of Īśvarakṛṣṇ's Sāṁkhya, his works have been referred to as tantrāntara or the other authorities. But the other systems like the Nyāya and the Buddhist etc., refer to his doctrines as the views of Sāṁkhya. For example Uddyotakāra, the celebrated commentator on the Nyāyabhāṣya, quotes a definition of inference. Vāchaspatimiśra asserts that the definition belongs to the Sāṁkhya system. No doubt, the definition differs from the available one in the Sāṁkhyasūtras and its commentaries. In the Sāṁkhya sūtras we find an intresting controversy about the nature of Vyāpti, but there is no trace of the definition, quoted by Udyotakāra. It appears, on the basis of soms evidences, found in the yuktidīpikā etc., that it is the definition which was laid down by Vindhyavāsin. The ideas embodied in the definition explain lucidly the nature of inference as viewed by Vindhyavāsin.

XII-18

FRESH LIGHT ON NYĀYATATTVA OF NĀTHAMUNI

Dr. M. Narasimhachary, Madras

Nāthamuni, the grandfather of Yāmuna and the first Śrīvaiṣṇava-āchārya of the South, wrote two works, the *Yogarahasya* and the Nyāyatattva.

While we do not know anything about the *Yogarahasya*, our knowledge is not so poor regarding the second work, viz., the Nyāyatattva. Quotations from this text are found in the works of Vedānta Deśika and they are already known to the world of scholars.

The present writer recently came across a small portion of eighteen verses of this important work of Nāthamuni. This tract criticises the Avidyā and the Śuddha-Advaita concepts of the Advaitins. This small but important portion is now presented for the first time in this paper.

XII-19

THE FUNDAMENTAL DIFFERENCES BETWEEN DVAITA AND ADVAITA

Mrs. S. M. Vaidya, Kolhapur

The important place of Brahmasūtras in the Prasthāna Trayī is well known. Brahmasūtras are also known as Vedānta Darśana or Uttaramīmāmsā. However its interpretation has been a matter of controversy. We find the different branches of Vedānta, such as Dvaita, Advaita, Viṣiṣṭādvaita, Śuddhādvaitā etc.

The main difference between Dvaita and Advaita concept : Jivo-Brahmaiva nāparaḥ. Jiva according to Shankarāchārya is Brahman. On the contrary Dvaitins interpreted that, Viṣṇu is the only 'parama upāsya' deity in the Vedas and 'Jiva' and Braman are always dual.

Yet on close study, the branches are more complementary than contradictory.

XII-20

CONCEPTION OF GOD ACCORDING TO BENGAL VAIṢṆAVA SCHOOL OF PHILOSOPHY AS INTERPRETED BY BALADEVA VIDYĀBHŪṢAṆA

Dr. (Mrs.) Sudesh Narang, Delhi

In the present article, an attempt has been made to analyse Baladeva Vidyābhūṣaṇa's (18th Cent. A. D.) conception of God with regard to His

qualified form, His identity with Śrī Kṛṣṇa, His potency (māyā-śakti), the Divine form of Kṛṣṇa, His outward appearance and his abode.

The general conception gives authenticity either to the qualified form i. e. personal form or to the non-qualified form i. e. impersonal form of That Reality.

In as much as the difference in qualified Brahman is concerned, Baladeva does not agree with Śaṁkara. To him the qualified (or determinate) attributes of Iśvara as much apply to non-qualified (or indeterminate) as to qualified.

He holds that the Brahman is possessed of a myriad qualities and energies by virtue of which. He manifests Himself in the form of the world as well as the individual selves. Whence he is possessed of these potencies and attributes, therefore, He has a definite form of His own. This is why, Baladeva in his doctrine teaches the worship of the attributive Brahman.

XII-21

NYĀYABHĀSKARA - A LOST NYĀYA WORK

Prabal Kumar Sen, Calcutta

Nyāyabhāskara is a pre-Gaṅgeśite Nyāya work, The late Professor D. C. Bhattacharyya found that Gaṅgeśa has thrice referred to the views of Nyāyabhāskara without mentioning their source. He also traced some references to it in Nyāyattatvāloka of Vācaspati Miśra II, Nyāyarahasya of Rāmabhadra Sārvabhauma and Ānvīkṣikī - tattvavivaraṇa of Jānakīnātha Cudāmaṇi. He furnished no further details about Nyāyabhāskara.

An analysis of the above references shows that Nyāyabhāskara was a commentary on the Nyāyasūtras, and its author should be placed between Udayana and Gaṅgeśa.

XII-22

CONTRIBUTION OF BĀLAKṚṢṆA BHAṬṬA TO THE ŚUDDHĀDVAITA PHILOSOPHY

Dr. A. D. Singh & Kum. Yashoda Rawat, Jodhpur

Vaiṣṇavism and Vaiṣṇava Philosophy comprising of its five branches, viz., Rāmānuja, Madhva, Nimbārka, Caitanya and Vallabha play a

significant role in the field of Indian Religious and Philosophical studies. In this tradition, Vallabha comes in the end.

Śuddhādvaita, the Philosophy of Vallabha, is very obscure and unintelligible due to abundance of technical trems and terse style of the language and it is, therefore, very difficult to understand.

Bāla Kṛṣṇa Bhaṭṭa flourishing in the 17th century has brought the salient features of the Vallabha Philosophy into prominence in a precise and forceful language. His exposition is clear and in lucid style but in an unostentatious manner. In his commentaries on all important works of Vallabha and also in his original works, he, very successfully, has exposed the doctrines and basic tenets of the Śuddhādvaita Philosophy in clearer perspective.

The present paper is a humble attempt to reveal his significant contribution to the Vallabha Philosophy.

XII-23

PŪRVA-MĪMĀṂSĀ AND PAURĀṆIC INTERPRETATION

Dr. S. G. Moghe, Bombay

Though it is true that in interpreting the Pauranic texts normally there .s no difficulty, yet the authors of the Dharma-Śāstra have incidentally quoted the texts of the purāṇas and have introduced the Mīmāṁsā rules of interpretation for interpreting the same. In this respect, the writers on Dharma śāstra have employed the popular maxims, Mīmāṁsā maxims and technical terms of Pūrva-Mīmāṁsā sūtras of Jaimini. At times, it becomes quite evident that the authors of the purāṇas are also conscious of some of the principles of Pūrva - Mīmāṁsā. It is also further evident that the writers on Dharma - śāstra have fruitfully employed the paurāṇic material or the texts for properly interpreting the texts of Dharma - śāstra purely from the Mīmāṁsā point of view. The viewpoint expressed by Rāmānujācārya in his Vedārtha - saṁgraha has totally neglected the vast literature on Dharma - śāstra, particularly when he suggested the interpretation of the paurāṇic matters in accordance with the Viṣṇu purāṇa. In fact, the authors of the Dharma - śastra literature have made the illuminating contribution to the interpretation of the paurāṇic texts particularly from the Pūrva - Mīmāṁsā angle and this aspect of their studies deserves to be noted in the study of the Purāṇas.

XII-24

PRĀPYAKĀRITĀ OF THE INDRIYAS

Dr. C. D. Bijelwan, Delhi

Gautama refers to the sense object contact as the basis of perceptual knowledge. The word Sannikarṣa is used by him to denote the contact which generally implies coming or going of one thing to another or of two things to each other. According to the Naiyāyikas the quality known as prāpyakāritā resides in the visual organ alone and in all the sense organs. Bhaṭṭa Jayanta, the celebrated author of Nyāyamañjari, has interpreted this word in a peculiar manner (i. e., the quality of operating on coming into contact). Diṅnāga has very strongly opposed the idea of prāpyakāritā. But Āchārya Udayana vehemently refuted his views. In our opinion Jayanta's theory of prāpyakāritā is on the whole, all-embracing and remarkable.

XII-25

ON LAKṢAṆĀ IN SATYAM, JNĀNAM, ANANTAM BRAHMA

Miss Alaknanda Digambar Kate, Poona

Śaṅkara states that 'satyam jñānam anantam brahma' (Taitt. Up. II. I.) is the definition of Brahman. Further he asserts that this sentence is the svarūpa-lakṣaṇa of Brahman. That is to say, according to him satyam, jñānam, auantam are defining terms, (lakṣaṇapadāni) and they mean that which is opposed to satyam etc. But Śaṅkara's phrase lakṣaṇārthatvāt (in respect of satyam etc.) is understood by people to mean : serving as lakṣanā, 'indicative statement'.

This paper discusses the theories of Śaṅkara's opponents like Rāmānuja etc., who assert that the sentence serves as lakṣaṇā and clarifies Śaṅkarā's position.

XII-26

THE 'KUMĀRĪ-PŪJA' IN ASSAM

Dr. Hemanta Kumar Sarma, Gauhati

The Kumārī-pūjā or the worship of a virgin who is supposed to assume the role of the goddess Śakti, is a peculiar ritual held in Assam and

particularly in the temple of Kāmākhyā, a famous Śākta shrine of India. In the temple the ritual is mostly performed by many votaries on the closing day of ambubācī, the supposed menstrual period of the Mother-Earth. The present practice is that a minor daughter of a priest is idolised as the virgin goddess on that occasion and worshipped by an individual or a couple with due offerings. The worship is conducted by a priest. At the end of the worship the votary feeds the virgin with sweets and pays dakṣiṇā (payment) to her. The virgin showers blessings on the votary. Finally the votary pays dakṣiṇā to the priest.

XII-27

AN ASPECT OF VĀCASPATIMIŚRA'S VIEWS ON SATKĀRYAVĀDA

Dr. Rudrakanta Mishra, Allahabad

In this paper the author has tried to contradict the view of 'Sāṁkhya-tattvakaumudīkāra' Vācaspatimiśra that the cause and the effect - being equi-weight - are essentially non-different from each other. He has based his contention on the 'āptapramāṇa' of eminent traditional authorities like Vācaspati II and Uddyotakara as well as an interesting instance from everyday experience.

XII-28

THE CONCEPT OF MĀYĀ IN THE PHILOSOPHY OF VALLABHĀCHĀRYA

Dr. Rajalakshmi Varma, Allahabad

Vallabhāchārya's philosophy forms a chief school of the Vaiśṇava and accepts Lord Sri Krishna as the Supreme reality or Brahman. According to Vallabha, Brahman neither in the from of the Supreme reality nor in the form of the finite souls has any adjunct. There is a general discord between Śaṅkara and the Vaiśṇava thinkers on the subject of māyā, which is the result of their diametrically opposite concepts of the reality. According to Śankara the world can not be a real transformation of the absolute because the moment the unlimited manifests itself as the limited, it itself becomes limited. So the world can not possibly have a real existence, yet it is not non-existent. It is this fact of its negative principle that is signified by māyā. Māyā is the negative principle that lets loose

the universal becoming. No, Vallabha's standpoint is very different. According to him the world is the real transformation of the absolute and He is the spiritual principle underlying the creation. Māyā is his creative power "Kāryakaraṇa" through which He transforms the potential into the actual world.

XII-29

ŚAIVA NĀGĀRJUNA

B. N. Pandit, Simla

Four Nāgārjunas are known in Indian literature and those are :- (1) The Buddhist philosopher, (2) the wonderful master of Indian medicine, (3) a Kashmirian hero of a romantic folk tale and (4) a Śaiva philosopher of great merit.

The Śaiva Nāgārjuna, following the tradition of Śaiva/Śākta philosophers, expressed philosophy through the medium of poetry and doing so, composed two beautiful philosophic lyrics- (1) Paramārcana - triṃśikā and (2) Citta - santoṣa - triṃśikā. The former depicts in an elagant and attractrive poetic style the merits and wonderful results of Advaitapūjā of Śiva. The latter, addressed by the author to his own mind. congratulates it on having attained some such wonderful aims of life which were beyond all expectations and comprehensions.

Both the lyrics are valuable gems of Indian poetry and their importance in the field of philosophy is no less. The author preceded Maheśvarānanda (14the cent.) Nothing can be definitely said about his domicile. Some selected stanzas, added to the paper at the end, can throw light on the merits of this Nāgārjuna as a poet and as a philosopher.

XII-30

PAHLAVI XVĒSKĀRĪ = SANSKṚT SVADHARMA

Faribourz Nariman, Bombay

Pahlavi xvēskār is rendered by Hoshang Jamasp as 'industrious, diligent, working for one's self; hence independent, earning his livlihood' (Vendidād, Vol. 2 Glossarial Index, 138) and xvēskārīh is translated by the

same scholar as 'industry, occupation, diligence, independence' (*loc. cit.*) Prof. Kapadia, while retaining some of the above meanings of xvēskārīh, adds two more, viz. 'duty and righteousness' *Glossary of the Pahlavi Tendidad*, 197). Mackenzie gives: xvēskār [hwysk'l] 'doubtful' and xvēskarīh 'proper functlon' (*A Concise Pahlavi Dictionary*, 96). If, along with this, we take into account the fact that in Vendidad 19.3 xvēskārīh is employed as a gloss on xvarrahih (or pur-xvarrahīh), the importance of the concept of 'one's own work', 'specific function' or 'vocation' becomes clear. It is interesting to note that the concept of xvēśkārīh as mentioned in the Vendidād, the Pahlavi Rivāyat of Atarfaranbāg and faranbag-Srōś, the Zand Ākāsīh, etc. can be compared with its Sanskṛt counterpart (*svadharma*) as mentioned in Gītā 3-35; 18-47. Manusmṛiti 1.88-91; 10.74-104, Maitri Upaniṣd 4.3 etc.

An attempt is made to demonstrate that the idea underlying the identical concepts of xvēśkārīh and *svadharma* is to quote Jacob Boehme,

"Whoe'er thou art, that to this work art born,

A chosen task thou hast, howe'r the world may scorn."

XII-31

MANU'S VIEWS ON MARRIAGE - A REVIEW IN MODERN CONTEXT

Aparna Das Gupta, Bombay

In the concept of Manu a family is the basic social unit rather than the individual and is thus basically different from the modern western concept of individual as the basic unit.

Śarīra Saṁskāra is the most important of all Saṁskāras because it creates the householder. Householder (Grahasthāśrama) has three major functions i.e. meeting debts towards (1) Ancestors (2) Gods (3) Sages.

Marriage is a sacrament and is contracted for the purposes mentioned earlier. It is indesoluble and can be performed only once except in special circumstances and only to fulfil obligations of marriage. Eternal Agni is the witness to the marriage and is thus different from contractual nature of western marriages.

However, the foreign invasions then and later brought many ideas many of which were undesireable and got into our system and should not be taken as ideas of Manu. Manu gave adequate emphasis on the role of sex in marriage and therefore dwelt at length on rati.

Manu's prescriptions of marriage show that he was conscious of engenic importance of marriage. He denied Sagotra and Sapinda marriages which shows he was conscious of ill effects of inbreeding. Even though Sagotra may not have any relevance in modern context, Sapinda marriages would still be discouraged.

XII-32

PROBLEM OF ĪŚVARA IN MĪMĀṀSĀ

Dr. K. P. Sinha, Gauhati

1. The Mīmāṁsā Philosophy is known as denying the existence of Īśvara or Absolute. Though Jaimini is silent about Īśvar or Absolute, later Mīmāṁsakas like Kumārila and others refute the arguments put forward by the followers of other schools in favour of the existence of Īśvara. According to the later thinkers, a creator - Īśvara cannot be estabiished by logic.

2. Later Mīmāṁsaka-commentators like Ravideva Śālikanātha Nandīśvara and others clearly accept the existence of Īśvara. It is argued that what the Mīmāṁsakas refute is the syllogistic process by which other philosophers try to prove īśwara, whereas Īśwara as such is not denied.

3. It is remarkable that Prabhākara has not replied the objections raised by the theists and we may hold that he has nothing to say against Īśwara. Kumārila belives in a super-soul with which the self is identical. He also declares that the sound knowledge of the self is to be obtained from Vedānta. This goes to say that Kumārila delieves in the absolute of Vedānta, though he opposes the idea of a personal world-creator.

4. Though Jamini does not refer to Īśvara or absolute in the Pūrva Mīmaṁsā, from references to Jaimini's opinions by Bādarāyaṇa in the Uttara Mīmāṁsā, we can safely assume that Jaimini believes in a universal soul.

5. Among the Indian systems, Mīmāṁsā is the system most adherent to Vedas and it is really very difficult to think that it should do away with Īśvara or Absolute around which the whole Upaniṣadic literature moves.

(6) The Īśvara of Mīmaāṁsā is the Universal soul who is not related with the creation process. This non-relation with the creation-process does not necessarily go against the concept of Īśvara-hood; it is enough if this reality forms the basis of the universe.

XII-33

GANḌABHERUṆḌA IN LITERATURE, INSCRIPTIONS AND ART

G. H. Khare, Poona

Gaṇḍabheruṇḍa is the insignia of the present day Karnataka State. The word has several variants and meanings in Sanskrit and Prakrit and Languages. But a fabulous bird having two heads, one belly, two wings and two legs, is the most popular and wide-spread meaning. In some works, it is described as having two souls and three legs. But this description is rather uncommon. Some Vijaynagar and other kings have taken Gaṇḍabheruṇḍaka as an appellation to themselves. In some works vigilance, strength and carelessness at times, are the qualities attributed to it. It is referred to in a story in Pañcatantra. The bird is depicted on some Vijaynagar coins and in book illustsations. References to the bird, its qualities, etc. and sculptures representing the bird have been described in detail in the paper.

XII-34

THE CONCEPT OF ŚAKTI IN KASHMIR ŚAIVISM

Dr. Deba Brata Sen, Kurukshetra

The existence of Śakti has been admitted in almost all schools of Indian Philosophy. The Naiyāyikas admit Śakti but they do not include it under any of the categories, viz. substance (*dravya*) or action (*Karma*) or quality (guṇa), while Mīmāṁsakas conceive śakti as one of the nine pādārthas. The Sāṁkhya - Yoga system postulates Śakti as an Ontological entity which is essentially of the nature of matter (Jaḍa). It is designated

as Prakṛiti in the Sānkhya - Yoga system. The Advaita Vedānta of Śaṅkara also admits the existence of Śakti in order to explain the appearnce of multiplicity in the unity of *Brahman*. This Śakti, technically called Māyā, is said to be of the nature of neither existent (pāramārthika sat) nor non-existence (*asat*) therefore, indescribable. Like Sāṁkhya - Yoga, the Advaita Vedānta too considers Śakti to be material in essence though unlike Sāṁkhya Yoga, it denies the absolute existence of Śakti.

The Trika School of Śaivism, popularly known as Kashmir Śaivism, considers śakti to be integral aspect of the Śupreme Lord, Parama śiva, and as such is described as the Essence of Supreme Lord's Divinity (Aiśvarya). It has been variously called Vimarśa, Sāra, Ūrmi, Spanda, Hṛidayam etc.

XII-35

ŚAṀKARA, MAṆḌANA & CITSUKHĀCĀRYA ON JĪVANMUKTI

Dr. Ramaprasad Bhattacharyya, Burdwan

This paper discusses what Śaṁkara, Maṇḍana & Citsukhācārya say about Jívanmukti.

Saṁkara holds that, true knowledge kills 'Sañcita karma' or ly and 'Prārabdha karma' is destroyed by enjoyment. A man with true knowledge lives on until his 'Prārabdha karma' is totally destroyed. The state between aquirement of true knowledge and release from the body, is known as the state of Jīvanmukti.

In Maṇḍana's view Vidyā annihilates all sorts of karma. Of course a man who has attained Vidyā, may live for a period of time. This is due to the latent impressions of fructifying karma or of its results. This state of his is known as the state of jīvanmukti.

Citsukha says that, Avidyā has many forms. One of them still remains in a man who has attained Vidyā. This form of Avidyā is termed as 'Avidyāleśa'. And Avidyāleśa is responsible for the worldly activities of such a person.

Madhusūdana Saraswatī also refers to the presence of 'Avidyāleśa' in a man who retains his body even after the attainment of true knowledge.

Appaya Dīkṣita in his Siddhāntaleśasaṁgraha refers to the different interpretations of 'Avidyāleśa'.

XII-36

NATHISM AND ITS INFLUENCE IN ORISSA

Dr. K. C. Mishra, Berhampur

It was during the later phase of Buddhism that Nathism appeared probably as a reactionary movement again the erotic practices of Tantric Buddhism.

Apart from Yogic and Theological consideration, the philosophical speculation of Nathism carries with it the thought-process of Tantric Buddhism. This shows that attempt was made to bring about a synthesis between these two cults. In Gorakṣa Samhitā, a work attributed to Gorakṣa "Sahaja" is linked with the boundless sky and is characterised as the absolute truth.

In the "Tantra-Mahāstava" qouted in the Gorakṣa - Siddhānta Sangraha, Gorakṣanātha is described as residing in the forest of Jagannātha (Oriss). In the Śūnya Samhitā of Achyutānanda Dās (a mystric poet of Orissa of the early 16th century) it is stated that a young Vaisṇava Madhuri Das who visited the forest of Prachery valley (in Cuttack district of Orissa) was led by an ascetic of the forest to the cave of Gorakṣa when the great Siddha had practised the Yoga of Nirādhāra (supportless Yoga). Madhuri Das is also stated to have seen in the same forest the cave of Malliknatha a disciple of Gorakṣanātha. Their teachings inspired a powerful Yogic movement in Orissa which greatly influenced the religion philosophy and Yoga system of the Jagannātha Cult which developed as a Buddhist Vaiṣṇava Cult in the 15th and 16th centuries.

XII-37

VĀTSYĀYANA'S CRITICISM OF THE SĀṀKHYA CONCEPT OF SOURCE OF SENSES

Shivkumar, Poona

The problem of the source of senses is a much discussed problem between the Sāṁkhya and the Nyāya systems. Nyāyabhāṣyakāra, for the first time, presents the Sāṁkhya theory that the senses originate from the *Avyakta* and are allpervasive in nature. He criticises at length both these ideas and taking into consideration the varacity of Vātsyāyana's account of the other Sāṁkhya docrines it seems improper to impugn his account of the

Sāṁkhya concept of the senses. However, the classical Sāṁkhya as pictured out by the Sāṁkhyakārikā and its commentaries basically differs from the Sāṁkhya view of the senses as recorded by Vātsyāyana. Vindhyā vāsin, a pre-Īśvarakṛṣṇa Sāṁkhya teacher differs from both. So, the problem presented is about the source of information available to Vātsyāyana. The paper deals with the pros and cons of different Sāṁkhya theories about the source of the senses, tries to trace the changes and the development in them and, thus, aspires to throw light on the difference in the approach to the problem af the two important thought-systems.

XII-38

IS INCONCEIVBLE DUALISTIC NON-DUALISM ANTAGONISTIC TO MERE NON-DUALISM (KEVALĀDVĀITA) OR OVER & ABOVE IT ?

Dr. Umesh Chandra Das, Santipur

In this paper we have recorded in a nutshell the non - dualistic monistic approach of the Kevalādvaitins & the inconceivable dualistic non-dualism (Acintyabhedābhedatattva) of the Gauḍiya philosophers & pointed out the profound similarity of the two views none opposing, of course, the character of non-dualism (Advaitattva) of the ultimate Reality.

Thereafter we have discussed how in supporting this non-daulistic concept of the Reality, the advocates of the inconceivable dualistic non-dualism refute the arguments regarding the theories of reflection & trans-figuration (Pratibiṁbavāda and Vivartavāda) held so highly by the Kevaladvaitins & there by make their position safe. Here a most clear-cut dissimilarity of these two sets of views has nicely been pictured.

In the conclusion we have spotted some probable objections of the Kevalādvaitins to the non-dualistic concept as maintained by Gauḍiyas & have ascertained how far the ability & the valour of these two groups of philosophers have been displayed. In this connection we have shown that the non-dualistic concept established by the followers of inconceivable dualistic non-dualism inspite of their admitance of the individual selves & Māyā (the subordinate constituent cause of the cosmos) as real powers does not stand vis-a-vis with the non-dualistic concept of the Kevalādvaitins & that, rather it is complementary to the latter in a very characteristic way.

XII-39

RELEVANCE OF THE UPANIṢADS IN THE CONTEMPORARY WORLD-SITUATION

Dr. R. K. Garg, Meerut

The modern age is predominently an age of science. Science has given the world a new lease of life. Owing to the spectacular achievements of science, the world has become an organism. But this organism still lacks the spirit to enliven it. The world has, no doubt, achieved the external unity but internal unity it has yet to achieve. It is the dawn not the day.

It is not the conquest of the world, but the conversion of the heart that we need most today. It is this cardinal need that gives to the Upaniṣads a great part to play as the future.

The only philosophy that need be taught to the world today is the philosophy of fearlessness, the philosophy of *abhaya*, as the Upaniṣads are so fond of applying this epithet to the ātman. It is *akutobhayam* - assurance against all fear, and *yat bibheti svayaṁ bhayam* - the fear of fear itself. It is through the realisation of the ātman, through the realisation of one's infinite dimension, and of one's spiritual unity with one and all, that we acquire infinite love.

Social, political economic, and individual problems relating to different conditions of life - physical, intellectual, and spiritual - are all offshoots of the fundamental error of non-realisation of the atman, the underlying principle of all beings.

XIII-40

EKABHAVIKA KARMĀŚAYA IN YOGABHĀṢYA 2.13

Y. K. Wadhwani, Poona

The ekabhavika karmāśaya has been explained in two quite opposite ways by the commentators account of differences found in the reading of a particular passage in the Yogabāṣya on Yoga-Sūtra 2.13.

The present paper attempts to study carefully the relevant texts and search for clues which might lead to the determination of the correct reading of the said passage as also the appropriate meaning of the *ekabhavika* karmāśaya.

The author has proved, through presentation of internal evidence from the Yogbhāṣya itself, that the correct reading is the one given by Vijñāna Bhikṣu in his Yogavārtika. Accordingly, *Ekabhavika* karmāśaya indicates the Karmic residua which have been accumulated in the course of a whole life-time and which manifest themselves at the time of death, jointly to produce a new birth. These residua naturally are of the adṛṣṭajanmavedanīya type (antonym of dṛṣṭajanmavedanīya) which means 'not to be retributed in the same life in which it is produced'.

XII-41

THE THEORY OF TWO FOLD TRUTH ACCORDING TO GAUḌAPĀDA AND KUNDA KUNDA

S. M. Shah, Poona

The theory of twofold truths is a prominent feature of the Buddhist, Jain and the Advaita Vedānta systems of philosophy and it can be certainly said that the idea originated very early, glimpses of which can be had in early cannonical literature of the Jainas, the Buddhists and the Upaniṣads. Kundakunda, Nāgārjuna and Gauḍapāda are great representative exponents of the theory who effectively utilised it in their scheme of explanations of experience in the supramental sphere. It is evident to them that inner experiences cannot be explained on the basis of only the external world or vice-versa, which obliges them to take recourse to twofold reality. Besides, when a superior place is granted to the inner facts of experience, it becomes further abligatory to reconcile the two planes of reality to show the link between the two. At this stage, it is interesting to note the differences in the mode of use of the theory of twofold truth and the details there of. Therefore, a comparative study of Kundakunda, and Gauḍapāda in this particular context is expected to be valuable and useful, which is the aim of this paper.

XII-42

THE POETIC CONTRIBUTION AND PHILOSOPHY OF GURU TEGH BAHADUR

Dr. Surindar Singh Kohli, Chandigarh

The poetic contribution of Guru Tegh Bahadur, included in the *Adi Granth*, consists of 59 hymns and 57 Shlokas. The speciality of the

Guru's poetry consists in its impact on the human mind in respeet of disinclination towards worldly pleasures. They reveal in no uncertain words the miseries of life. the sufferings of the world and its ephemeral character. the pitiable plight of the human beings, the power of death, the tastelessness of the pleasures, the selfishness of the relatives and the instability of the body. We do find all these subjects in the poetry of the *Adi Granth*, but their exuberaace in the poetry of the ninth Guru makes it distinctly the poetry of detachment, which is prone to create an indifference towards the world in the mind of the devotee.

The concept of *Vairagya* in the poetry of the ninth Guru, requires a comparative study with the concept of *Vairagga* ḍepicted in Yoga-Vāśiṣṭha, because the very first *prakarna* (book) if this classical work is named *Vairagya Prakarna* i. e. the book on *Vairagya* (detachment).

But there is a distinct differenoe between the sage Vasishṭa and Guru Tegh Bahadur in their approach regarding the realisation of the state of final emancipatlon. Vasishṭha believes that our achievements are determined by our efforts, but the Guru lays emphasis on *Gur-Shabda* (the Word of the Guru) or the name of the Lord, which can only be obtained by the Grace of the True Guru and by whose remembrance one can become ONE with the Lord.

The Yoga of Vasishṭha may be called *Gyan Yoga* and the Yoga of the Guru is the *Bhakti Yoga* or *Nam Yoga*. Both of them consider the detachment as the basis of God-realisation. Both have the ideal of *Jivan-Mukta* in view, but the only difference lies in the means of attainment of this state. For the Guru, *Bhakti* is the primary need of the human being, without which he may be considered like a swine or a dog.

XII-43

THE CONCEPT OF ŚARAṆĀGATI IN THE VEDAS

P. K. Gayathri, Bangalore

When the Philosophers and the Seers of yore attempted to scan the universe with its multifarious manifestations, they were confronted with the limited existence of man as against the Limitless ! This was more so in case of the Vedic Seers, who had taken up a definite path of austerity viz., Ṛta and Satya, to probe into the mysteries of the Cosmos. The result was the grace of the Vedic Knowledge, which was all comprising in its contents.

Still, the Seers felt the necessity of 'Absolute Surrender' (Ananya Śaraṇāgatı) to the Supreme Being Himself. instead of going through the arduous penance, which may consume all the time of the creation and remain still to be probed. This principle of Śaraṇāgati, which is a special feature of the Viśiṣṭādvaita Philosophy, has many parallels in the Vedas and the Upanisads, which form a part of the Prasthānatraya. Thus, the Vedic Seers of yore in all their divine outpourings, have but only proclaimed the spirit of Śaraṇāgati, being the natural culmination of the Karma, Jnāna and the Bhakti Yogas. Hence, the '*Poet-Seers were the Pioneer advocaates of the Sharanagati Doctrine, who gave a Poetic elucidation of the same*'. Suitable delineation and elucidation have been attempted in this paper to bring out the principle of Saraṇāgati in the Vedas.

XII-44

WHY DID RAGHUNĀTHA ŚIROMAṆI ADMIT NĀNĀTVA OF SAMAVĀYA

Madhusudan Maitra, Cooch Behar

In this paper I want to show:

i) That the traditional Nyāya Vaiśeṣika philosophers admitted one samavāya sambandha and many svarūpa saṁbandhas;

ii) That samavāya saṁbandha is, while svarūpa saṁbandhas are not, treated as ontically real;

iii) That therefore, the admission of many svarūpa saṁbandhas does not lead on the part or the Naiyāyikas to any ontic commitment to Pluralism;

iv) That that Nyāya, therefore, surrenders itself to Advaita Vedānta position by admitting that commitment to vyāvahārika pluralism is not incompatible with commitment to ontic or pāramārthika non-dualism;

v) Further that the independence of Nyāya pluralism was ensured by Raghunath (a) by reshufling the Nyāya Vaiśeṣika list of ontic categories, and (b) by admitting nānātva or manifoldness of samavāya.

XII-45

ADVAITA VIEW OF SELF : A NEW EXPLICATION

Shyam Pada Dutta, Cooch Behar

In this paper the writer proposes to show:-

i) That the central thought of Advaita Vedānta can be expressed in terms of six equations and two inequations.

ii) That these equations can be ordered in terms of indiscernibility and not in terms of identity.

iii) That the application of the expression 'Non-dualism' as an appellation to Advaita Vedānta doctrine is more in accord with the logical trend of this doctrine than the use of the expression 'Monism' for tnis purpose.

XII-46

TRUTH AND AHIMSA IN GANDHIAN THOUGHT

Amarjyoti Majumder, Cooch Behar

In this paper the author tries to give an analytical exposition of Gandhi's conception of truth. At first the two types of truth, e. g., relative truth and absolute truth are discussed and their relation summed up. It follows with the classification of knowledge into threee grades. 1) Sense perception 2) rational knowledge and 3) intuitive knowledge. The last kind of knowledge owes its origin into Faith which is a quality of Heart. And it is shown that Faith is no other than intuition. Accordingly Gandhi answers pertinent objections agaist the intuitive capacity. Then the nature and test of truth is described. The nature is self evidence, coherence both. The test of truth is inward peace. It followed from the nature of truth (Coherence) that without coherence or love truth cannot be realised. Last of all the practical value of truth is dscribed as the 'touch stone'.

XII-47

AGRICULTURAL SCIENCE IN THE RĀMĀYAṆA

Jitendra Nath Bandyopadhay, Murshidabad

Indian agriculture depends on the monsoon cycle since Vedic times. Manner of distribution of sweetrice received from the sacrificial pit by

Daśaratha to his queens and the division of Viṣṇu among the four sons of Daśaratha indicate the division of an year in four stages related to the monsoon cycle.

Vishnu is the name of the Sun. The Summer solstice covertng six months is the period of the monsoon cycle to come back again on land surface to grace the people with wealth and prosperity. Hence, this period is marked for Rāma.

Next one and half months is fixed for Lakshmaṇa (means symbol), as during the period the south west monsoon is identified by rains.

After that, the lands develop the power to restore water for nearly three months due to the effect of the monsoon.

So, Bharata (means he who restores) is allotted to this period.

The last one and a half months is scheduled for Śatrughṇa (means Slayer of foes) because the sun, during the period leaves the land surface and radiates strong heat over the Oceans. This state of affairs makes way for re-appearance of the south-west monsoon in the next year.

XII-48

ROLE OF RELIGION

Subhash Chandra Saha Roy, Cooch Behar

In this paper the writer intends to show the importance of 'religion' in the present era. In doing so, he has dealt with, first, literal meanings of the term 'religion'. Secondly, he has dealt with the views of the opponents e. g., Freud, Marx, and Russellu and the affinity amongst the views of the opponents regarding 'religion' and 'religions explanation' has been critically judged. Finally, the writer has accepted and has shown the justification for the acceptance of the particular sense of 'religion', i. e., 'religion' brings bond or connection. The bad or wrong interpretation of 'religion' of a particular class should be driven out. Its real significance can never be denied in the modern era. If it is denied, we will go against human will.

XII-49

ABHĀVA

Subhash Chandra Saha Roy, Cooch Behar

In this paper, in dealing with the abhāva, the writer has, first, defined the term abhāva after nyāya-vaiśeṣika philosophy. Secondly, he has

critically discussed the different types of abhāva. Thirdly, it is also shown whether abhāva is subjective or objective. In this connection, a comparative study has been made between the views eastern and western. Finally, the similarity or dissimilarity between abhāva of abhāva and double negation has been shown. The writer has mentioned in the conclusion that what modern analytic philosophy of the West has achieved by developing the technical apparatus of symbolic logic had been achieved almost equally by the navya nyāya which had taken recourse to only the defining of certain key terms of philosophical nomenclature as used in ordinary language.

XII-50

DOES GOD EXIST ?

S. K. Singh, Muzaffarpur

As a matter of fact, religion is the privileged way of serving the will of god.

The beginning of the idea of God may be traced to that stage of evolution when man rose above the level of beasts. The area of man's knowledge was very small at that time and consequently he was slave to the hostile forces of nature. In order to propitiate these forces, he started praying to them. By and by, God became the central object of prayer in all religions.

Thus we see that the invention of God is the result of man's imaginative mind. Had God been real, there would not have been a number of inconsistencies and contradictions in the idea of God.

Science, which has taken a great leap forward during the last two centuries, is quite capable of explaining the world rationally. Thus we should not depend on God and religion but must learn to stand on our own feet and conquer the world by intelligence. For religion is like a drug or disease which will ultimately destroy energy and vision which man requires to live creatively in this world. Instead of keeping ourselves puzzled about the imaginary being, we should be engaged in the problems of man and his all round development.

XII-51

THE BASIC TENETS OF KASHMIR ŚAIVISM AND A PEEP INTO SOMĀNANDA'S ŚIVADṚṢṬĪ

Dr. Koshelya Walli, Jammu

Philosophy is a thought-cult of human life. Different branches of philosophy are the outcome of those thought currents. Kashmir Śaivism is known by different names like Trika etc. We find different views regarding Kashmir Śaivism. Vasugupta is regarded the originator of Kashmir Śaivism. Somānanda is the foremost of Vasugupta's disciples. Trika is based on Pati, Paśu and Pāśa. According to the system, Śiva is the prime cause of the Universe and exists in the form of thirtysix tattvas. We come accross one main difference between Trika philosophy and Vedanta. According to Kashmir Śaivism the process of manifestation is called Ābhāsavāda. Ābhāsavāda is in reality a form of vivarta in Vedanta.

Somānanda's Śivaḍṛṣti is an attempt to present the Siva idealistic nondualism in a systematic and philosophical manner with a forceful reasoning behind. It comprises about 700 verses in seven chapters. The title of the book is significant enough to express clearly what he wants to bring home to his readers. Somānanda is said to have written a gloss on Parātriśiṁkā. Utpaladeva's commentary on Śivadṛṣṭi is incomplete. Abhinavagupta's Śivadṛṣṭyālocanā is nct available.

XII-52

NEED FOR A COHERENT CONCEPT OF THE SĀNKHYA CULT IN BHAGAVADGĪTĀ

G. D. Khare, Belgaum

It's a patent fact that veteran commentators of the Bhagavadgita have interpreted it in various ways - their interpretations, in some cases, standing poles apart !

The root of this diversity lies in the different concepts that these commentators hold about the nature of the Sānkhya cult in Bhagavadgītā. Sri Śaṅkarāchārya holds it to mean the cult of the inborn - emancipated sages like Sanaka, Sanandana, Sanātana etc., while Srī Dnyāneśwar takes it to mean the cult of the followers of that salvation-path in which the final emancipation of an aspirant - soul synchronizes with the first

glimpse of the Eternal - Self. Lok. Tilak holds a still another concept. He conceives it to signify that cult of ascetics who ignore their duty of guiding the common people by their own dutiful day-to-day conduct.

These, and such other concepts, about the Sānkhya cult have no support in the Bhagavadgītā text.

Though the nature of the Sānkhya cult has not been sufficiently expressed by Sri Krishna in the Bhagavadgītā, there are indirect references to it in many places, which, when considered together, give a decisive picture of that cult.

The Sānkhya cult of the Bhagavadgītā means the cult of those aspirants of self-knowledge who relinquish their class-duties and carry on their search after self-knowledge under the guidance of a preceptor, staying with him as inmates of his hermitage.

XII-53

MANU AND THE SCIENCE OF GENETICS

Dr. P. M. Upadhye, Bombay

Manu has been known as a law-giver or smṛtikāra and he formulated various rules for marriages only with the sole intention of good progeny. It is accepted today by all the sociologists and social organisers that the prime function of the marriage is to procreate or to continue the line of family and this instinct inborn or natural as well as primary one to have the continuity of race is found in human beings as well as in the animal world. Manu prohibits marriages between the persons of the same family sagotra or of the sapinda relations for all classes, and he recommends a marriage of equal castes and class for which he is criticized vehemently.

So an attempt is made in this article to see how far Manu is right in formulating such rules in the light of science of genetics. The study reveals that Mnnu is right when he prohibits marriages between the same families sagotras as well as Sapindas. However, his restriction on marriage between unequal castes is quite questionable. But taking into account various factors for marriages, Manu might have been right in his age but today such views appear to be unsound even in the light of the science of genetics.

XII-54

CONTRIBUTION OF BELLAṀKOṆḌA RĀMA RĀYA KAVI TO ADVAITA VEDĀNTA

K. S. R. Datta, Tirupati

Rāma Rāya, a born-poet and a genius, lived from 1875 to 1914 A. D. in Pamiḍipāḍu in Guntur District of Andhra Pradesh. He is to be considered one of the most important post-Śaṅkara Advaitins of the recent times. In his major works like the Bhagavadgītābhāṣyārkaprakāśikā and the Śaṅkarāśaṅkarabhāṣyavimarśaḥ he meets the criticism of Rāmānuja and Vedānta Deśika against Śaṅkara and provides a word to word reply to their arguments. He points out the contradictions and fallacies in the Philosophy of Viśiṣṭādvaita. It is in this field that he has excelled all the earlier Advaitic writers.

XII-55

RAGHUNANDANA AND VĀCASPATIMIŚRA

Dr. Bani Chakravorty, Calcutta

Raghunandana is the fairest jewel in the crown of Bengal Smṛti in the 16th Century A-D. He has left behind him an encyclopaedic work on the different branches of Dharma-Śāstra styled as 'Smṛtitattva' divided into 28 sections. Besides these, he also compiled more or less ten works by which he is by far the most celebrated 'Smārta' or 'Smārta Bhattāchārya' of Bengal as referred to in the later works.

Vācaspatimis'ra is the versatile scholar in the Dharma-Śāstra of Mithilā in the 15th century A.D. He composed ten works in the Śāstras and thirty works in Smṛti as declared by himself at the end of his Pitṛbhaktitaranginī. This Vācaspati is to be distinguished from the great philosopher Vācaspati of the 9ṭḥ century who was the author of Bhāmatī.

We have discussed critically in our present paper various social customs as recorded in the works of Raghunandana and those of Vācaspatimis'ra.

Raghunandana accepted the views of Vācaspatimi'ra of Mithilā in some aspects and did not hesitate to refute Vācaspati's opinion where he considered it necessary. Raghunandana's vast scholarship and timely adjustment of social and religious laws made his name more shining in Smṛtiśāstra of Bengal than that of Vācaspatimis'ra in Mithilā.

XII–56

VERBAL TESTIMONY : (AN APPROACH FROM THE SĀṂKHYA AND YOGA CONCEPT OF THOUGHT)

Dr. Narayan Kumar Chattopadhyay, Howrah

1. Definition of 'Āptaśruti' as stated in the Sāṁkhya Kārikā.
2. Different views. Ancient views : Gauḍapāda, Māṭhara. author of Yukti Dīpikā. Saṁkarāya, Vācaspati Miśra.
3. In Yoga Sūtra the term 'Āgama' has been coined. Different interpretations commencing from Vyasa ending in Vijnānabhikṣu including others during the intervening period.
4. A comparative view on Āgama, Mīmaṁsa, Nyāya etc.
5. Two apposite views : i) Orthodox view, ii) Catholic view.
6. Āgama and the Authoritative work (The Veda and other scriptures of different sects). Their mutual relation.
7. Reconciling view of Jayanta Bhaṭṭa,
8. Vijnānabhikṣu upholds the traditional view as far as consistent with the Sāṁkhya System of Thought and his non-committal attitude towards the vital critical issue. Non-aggressive statement.

XII-57

WAS ŚAṄKARA A BHAKTIVĀDIN

Dr. Samir Kumar Dutta, Calcutta

Śaṅkara is primarily known to be the follower of jñānamārga and he interpreted the Brahmasūtras from that point of view. According to him self-realisation is the root of all knowlege.

But Śaṅkara recognises bhakti as a means to Salvation. Bhakti leads to Salvation through self-realisation.

The entire stotra literature ascribed to Śaṅkara evinces his attachment to Bhakti-mārgā also.

Although the authority of most of the stotras is disputed, atleast some of the important stotras which have been widely accepted to have come down from the pen of Śaṅkara are worth-investigating. The paper makes an attempt to show howfar Śaṅkara has shown his allegiance to devotionalism, specially in his magnum-opus the Bhāsya on Brahmasūtra. The present paper analyses his important text vis-a-vis his other works, specially his stotras.

It is concluded that Śaṅkara although a propounder of jñānamārga no less a devotionalist.

XII-58

THE CHARACTERISTICS OF THE MODE OF PRODUCTION IN THE SOCIETY AND ITS IMPACT ON PHILOSOPHY AND RELIGION

Dr. Asit Kumar Datta, Suri, (Birbhun)

Our conclusion is that economical structures of the society gives rise to the consciousness that is not real, that is not of existing pratice. To conceal the real exploitation, the accumulation of private property new formities of pure theory appeared. So, is it clear that the basic state of economic stucture determines all the structure of superstructure, consciousness aud formation of 'pure theory' Theology, Philosophy, ethics etc.

XII-59

RELIGION IN THE TECHNO-TROMIC AGE

C. P. Arya Kernal, Haryan

1. Why religion in the age of technology and electronics?

2. The role of religion in shaping human destiny - positively as well as negatively.

3. Religion and world peace.

4. Peace in human society through the principles propounded by Marx?

5. Science and world peace? - peace enclaved behind the walls of nuclear weapens.

6. Mental unrest and internal disintegration in human society (Hurry, restlessness, no-time-ness, selfishness; groaning, moaning, grumbling, repenting, grudge, irritation worries - landmarks of the century).

7. religion aided by ethics, accompanied by rationality - the only alternailve to peace.

8. Religion and Sex.

9. Religion and materialistic advancement.

10. Religion - a via media, between 'artha' and 'kāma'.

11. Substitutes of religion for establishing peace. i) Violence? ii) Non-violence.

12. Acquiring a true religious attitude-need of the hour.

XII-60

WATER AS A MEANS OF PURIFICATION

Smt. Kumud Pawde, Nagpur

Water is an important and essential factor of purification in the Hindu Religion. It is a normal means to wash away dirt and material pollution. Water plays an important role in the Prayaśchitta which is meant for mental purification. Water has always healing power and sin-expelling quality. It removes spiritual pollution also.

XII-61

DOES THE SŪTRA-KĀRA ACCEPT OR REFUTE THE BHĀGAVATA DOCTRINE IN BRAHMASŪTRA II 2. 42-45 ?

Dr. B. M. Dhruva, Bhavnagar

In the Tarkapāda (II 2) of the Brahmasūtra the Sūtrakāra attacks the rival - schools, one after the other, by pointing out the mistakes and contrndictions involved in their systems. Thus, in the Tarka-pāda, sūtras

1 to 10 refute Sānkhya, 12 to 17 refute Vaiśeṣika, 18 to 32 refute the Bauddha, 33 to 36 the Jaina, and 37 to 41 the Pāśupata school. There is some difference of opinion regarding the sūtras 42 to 45. Whether they refute the Bhāgavata - mata or accept it. Commentators differ regarding the interpretations of sūtras 44 and 45. These differences are examined in detail.

XII-62

A NEW APPROACH TO YOGA BY SHRI AUROBINDO

(Miss.) Dr. Suman Pandey, Gwalior

Aurobindo – a poet & a patriot turned into a yogi. His aspirations as a patriot influence & colour his concept of yoga. He thus differs from the saints whose spiritual practices have the good of individual salvation.

Aurobindo's yoga is a double movement of ascent & descent.

His is an urge to enter into touch with the supermind & to bringdown the supramental consciouness upon earth & get it fixed there as a permanent part of earth-consciouness. Thus he aims at a divine transformation of the earth-consciousness. This is the unique approach of Shri Aurobindo.

XII-63

THE IDENTITY OF CHITTA IN YOGA - PHILOSOPHY

Dr. Ram Suresh Pandey, Delhi

Yoga system, as an indispensable means to the realisation of the metaphysical truth, has immensely contributed to Indian Philosophy. The system revolves round the Chitta, nevertheless it remains unexplained in the earliest treatise of the system i. e. the Yoga - Sūtras of Patañjali. This has inevitably given rise to the immemorable conflicting interpretations put forward by various commentators as well as modern scholars. The writer of the present paper has sought to identify the chitta. Through an objective observation of various references pertaining to chitta the writer has been successful in proving that the chitta is idendical with Buddhi or Mahat of Sāṁkhya. The following points have been stressed in arriving at this conclusion. (1) The affinity of Yoga with Sāṁkhya. (2) The significance of chitta in the psychology, ethics and casmology of Sāṁkhya - Yoga. (3) The nature and objects of Samāpattis. (4) The proximity of Chitta to Puruṣa. (5) Various synonyms of Chitta vis-a-vis those of Puruṣa.

XII-64

THE CONCEPT OF BRAHMAN IN ADVAITA

G. N. Kundargi, Margao (Goa)

In the present paper I would like to contend that Brahman cannot be understood by means of logical categories : Substance and Attribute, Cause and Effect, Agent and Action. He could be realised only through spiritual experience.

Distinction between definition per accidence (taṭastha lakṣaṇa) and constitutive definition (svarūpa lakṣaṇa). The Vedic description of Brahman as creator etc. comes under the former; His description as existence, knowledge etc. comes under the latter.

The Veda is the embodiment of spiritual experiences. Spiritual experience transcends the subject-object relation. Analogy of aesthetic experience.

Brahman though devoid of qualities is not a pure blank (śūnya). Brahman cast through the moulds of logic is Īśvara.

XII-65

SĀṀKHYA THOUGHT IN ŚRĪMAD BHĀGAVATA PURĀṆA

Dr. A. M. Patil, Dharwar

Sāṁkhya is taken by some of the Philosophers and thinkers of Indian Philosophy as only 'Sāṁkhya Darśana' which is one of the Ṣaḍ darśanas. But it will not be correct to restrict Sāṁkhya to this aspect only. Sāṁkhya of Bhāgavata Purāṇa is not this Sāṁkhya Darśana. It is virtually the theistic knowledge or Jñāna path with which is equated the Bhāgavata Dharma as well as the Bhakti or Yoga path. It is all the while elaborated as 'Samyag-khyā' leading to self-realisation. This Sāṁkhya of Bhāgavata Purāṇa is the same as the Epic-Sāṁkhya or Pre-Classical Sāṁkhya of Mahābhārata, Bhagavadgīta and other Purāṇas. This, being the Upaniṣadic thought, can be traced to the Vedas. It is purely Advaita, pleading monism, as against the Dārśanika Sāmkhya, which, known as classical Sāṁkhya, maintains dualism.

This Bhāgavata Sāṁkhya which is also known as Vaiṣṇava Sāṁkhya is divine in nature, with a great past history, as against the Classical Sāṁkhya, which being of recent origin, is atheistic and avaidik and further repudiated by Shri Śaṅkarāchārya and others. This Bhāgavata Sāṁkhya is proposed to be explained before the conference.

XII-66

SOUL IN INDIAN PHILOSOPHY : AN EXISTENTIALIST VIEW POINT

Meera Chakravorty, Bangalore

In this paper the dual nature of the Soul in the Indian Philosophy is mentioned, and the discussion between Prajāpati, Indra and Virocana from the Chandogya Upaniṣad is examined, and the Existentialist analysis is attempted to be applied.

XII-67

THE SAIVĀGAMAS, THE MOST AUTHORITATIVE WORKS

Dr. H. P. Malledevaru, Mysore

The Āgamas and the Upaniṣads are the outpourings of mystic-saints. The seer of the Śvetaśvataropaniṣad clearly declares that the Upaniṣad was 'revealed' to him through the Grace of God on account of the power of his penance. The Nṛgendrāgama also states that Śiva bestowed this knowledge par excellence (Āgamas) upon those who are worthy to receive it for the good of humanity.

The Upaniṣads are regarded as the most authoritative sacred works many philosophical systems. The Śaivāgamas are also regarded by the followers of Āgamic systems as the most authoritative works. St. Tirumular, Arulnandi Śivacārya, Sūryabhaṭṭa, Appayyadīkṣita, Nīlakaṇṭha Śivācārya and a host of other scholars have upheld the āuthority of the Śaivāgamas (Āgamaprāmāṇya) and place it on a par with the Vedas and Upaniṣads.

There are a good number of similarities between Śaivāgamas and the Upaniṣads. Both are regarded as very valuable and highly authoritative by their respective followers. The verdict of the Upaniṣads and the Āgamas

is final in the Vedānta and Āgamic systems. Striking similarities are seen between the Upanisads and the Jñāna and Yogapāda of the Āgamas. The Vedas were also revealed by Śiva. Hence it may be concluded that both the Śaivāgamas and the Vedas should be regarded as eternal, apauruṣeya and of supreme authority.

XII-68

UTPATTYADHIKARAṆA OF BRAHMA - SŪTRAS

Dr. C. Markandeya Sastri, Hyderabad

This is a refutation of the argument of Dr. B. N. K. Sharma with regard to the interpretation of Utpattyadhikaraṇa of Brahma Sūtras - (vide his paper to the International Sanskrit Conference 1972 - Vol. IV No. 16).

The interpretation of Śaṅkara analysed and evplained. The view of Rāmānuja examined; the theory that the first two Sūtras represent Pūrvapakṣa and next two Siddhānta is not correct. The interpretation of Śākta view of creation as enunciated by Madhva is incorrect. The important key-word in the interpretation of this Adhikaraṇa is 'vā' in the Sutra - 2-2-44. The different interpretations of Śaṅkara and Madhva of the word 'Utpatti' analysed. The importance given to Śruti and Smṛti by these two Ācāryas respectively as authorities for purpose of interpretation. The views of Nimbārka and other interpreters also of this Adhikaraṇa examined.

XII-69

IDEA OF PARABRAHMAN IN SWAMINARAYAN METAPHYSICS

M. G. Khajanchi, Ahamadabad

With a view to making Swaminarayan Metaphysics more simple and purified, and bringing it much closer to other Vaiṣṇava Ācāryas like Shri Rāmānuja, the author of this paper has suggested as the way out, to drop the categories of Īśvara and Akṣara from Swaminarayan metaphysics as they lead the Jivas nowhere which is not the aim of Swaminarayan philosophy at least.

Commenting upon Loya 13-3, the author of this paper considers it as improper to call anyone Almighty, along with the Almighty, as that would

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शिखा

–डा. सुखेश्वर झा, भागलपुरम्

परम्परातो भारतीयाः शिखां रक्षन्ति । कदा प्रभृति शिखाधारणम् आरब्धम् इति पृथग् विचार–विषयः । किन्तु सुचिरं प्रागेतत्परिगतव्यवहारमजायतेति निश्चप्रचम् ।

समजनिषत बहवः सम्प्रति भारतभुवि विशिखाः (=विच्छिन्नशिखाः) विशिखाश्च (विवृद्धाशिखाः सश्तश्रुकूर्चम् अश्मश्रुकूर्चम्वाऽविकल–बाला बाला इवावभासमानाः) । परम्परातस्तां रक्षतां सङ्ख्या तु समग्रे हिन्दुस्थाने भूयसी बोभवीत्येव। परन्तु विशेषतः स्वातन्त्रयोत्तरभारते पाश्चात्य–शिक्षासरणिमनुसृत्याधीतिषु नागरं कश्चन विरल एवैतर्हि सशिखो भवति । अन्येऽपि युवनो ग्राम्याश्चापि यथा ग्राम्या न मन्येरन् तथा विदधानाः शिखाञ्च प्रायस्तच्चिह्नमेव मन्वानाः अत्याधुनिकं वासो वसानास्तां यत्नतो जहति ।

नहि शिखाविच्छेदमात्रेण हिन्दुत्वं विलोप्यते नच वा तद्रक्षणमात्रेण तद्रक्ष्यते । एवमेवान्यधर्मावलम्बिष्वपि बहवस्तत्तत्–सम्प्रदाय–प्रतीक–भर–भारवाहिनः सत्यातम क्षुद्र–हित–साधन–निरताः कीटभक्षका भेका इव पीनादीनानां दैन्य–हेतवः । निज–हित–पिशित–ग्रास–लालस–मानसास्ते तु परम्पराप्राप्तान् ताँस्तान् सदाचारान् अपावनीकुर्वन्तीति कर्तव्यम्, यानेवावलोक्य लोकाः पवित्रेभ्यो बिभ्यति । अतः सदसदाचारा अन्तः शुद्ध्यशुद्धिमूलाः भिन्ना एव ।

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गीता में चातुर्वर्ण्य कल्पनाकी निरामय कल्पना

–मिस्. एस. जि. कुलकर्णि, कोल्हापुर

भगवद्गीता का महान् मंत्र

चातुर्वर्ण्य मया सृष्टं गुणकर्मविभागशः ।
तस्य कर्तारमपि मां विद्ध्यकर्तामव्यम् ॥ (भ. गी. ४–३३)

"स्वयं भगवान ने ही कहा है कि, चातुर्वर्ण्यकी गुणकर्म आधारित कल्पनाकी मैंने ही निर्मित की है । हिंदुस्थान में आर्य लोगों से यह कल्पना आ गयी और

दस्यु या हिन्दुस्थान के रहिवासियों को उन्होनें जीत लिया और उनको शूद्रवर्ण में रख दिया। गीता में जों कहा है उसके विरुद्ध कल्पना आज लोगों के मन में हैं। उसे दूर करना चाहिए और भगवान का कहना केवल ऐसा ही नही कि मैंने "चातुर्वर्ण्यं मया सृष्टं" तो "गुणकर्म विभागशः" ऐसा है ऐसा समझाकर जन्मपर आधारित यह वर्ण छोडकर गुणों को स्थान देकर अपने में होनेवाले द्वेष, मत्सर, असूया, अशांति को दूर करना चाहिए और हम अपनी उन्नति करने के लिए वर्णमें गुणों को स्थान देकर भगवानजी का कहना सही सही अपने जीवन में स्वीकृत करें।

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आगमडम्बर नाटक में नीलाम्बर सम्प्रदाय

–डा. शारदा गांधी, पटियाला

आगमडम्बर नाटक धार्मिक और दार्शनिक विषयवस्तु प्रधान नाटक है। इस नाटक का लेखक प्रसिद्ध नैयायिक न्यायमंजरीकार जयन्त भट्ट (९०० ईस्वी) है। विविध धर्मों और दर्शनों में समन्वय की भावना स्थापित की है।

इस नाटक की विशेषता यही है कि जयन्तभट्ट के परामर्श के अनुसार राजा शंकरवर्मा सभी आगमों शैव–पाशुपत–पंचरात्र, साँख्य–योग, बौद्ध और जैन की आप्तोक्त होने से, प्रामाणिकता स्वीकार करता है।

इस नाटक के द्वितीय अंक में एक नवीन नीलम्बर सम्प्रदाय का दर्शन होता है। इनमें नीलाम्बरों को देखकर स्नातक संकर्षण हैरान होता है कि यह तप का अपूर्व प्रकार है कि जिसमें एक नीले वस्त्र में आवृत सभी युग्म (स्त्री पुरुष), अत्यन्त कोमल स्वर में गीत गाते हुए साथ साथ ही घूम रहे हैं और ये युग्म असंख्य हैं।

स्त्री–सुखभोगी का ही यह शरीर धन्य है और संसार को वह पार कर लेता है।

इसका प्रतिकार राजा शंकरवर्मा ही इनको राज्य से बाहर भगाकर कर सकता है।

नीलाम्बरों का उल्लेख जयन्तभट्ट ने न्यामंजरी में भी किया है।

इससे यह सिद्ध होता है कि नीलाम्बर मत जैनियों से भिन्न है इनके सिद्धान्त इनका धर्म और दर्शन चार्वाक के तुल्य है। यह इन्द्रियसुख को महत्व देता है और सभी दार्शनिक सम्प्रदायों की आलोचना करता है। सोमदेव (९५९) ईस्वी के यशस्तिलकचम्पू में इन्द्रियसुख ही सब कुछ है, इस पर एक श्लोक मिलता है। जहाँ नीलाम्बर के स्थान पर नीलपट शब्द का प्रयोग है। पुरातन प्रबन्धसंग्रह में 'नीलपटवधकथा' है। पद्मनाभ मिश्र ने सेतुटीका में नीलाम्बरों को जैन संप्रदाय का ही एक भेद माना है। परन्तु आगमडम्बर नाटक के द्वितीय अंक और न्याय-मंजरी के वर्णन से स्पष्ट है कि यह जैनधर्म से भिन्न तपस्या का कोई अनोखा ही प्रकार है, जो कश्मीर में ९०० ईस्वी में बडी तीव्रता से फैल रहा था और राज्य की ओर से उसका विरोध और प्रतिकार किया जा रहा था।

XII–73

तांत्रिक साधना : एक मनोवैज्ञानिक विश्लेषण

–माधवराम यादव, लखनऊ

तन्त्र शब्द का शाब्दिक अर्थ "तन्यते विस्तीर्यते ज्ञानमनेन इति तन्त्रम्" के आधार पर जिसके द्वारा ज्ञान का विस्तार किया जाता है उसे तन्त्र कहते हैं। उपर्युक्त कथन के अन्तर्गत तंत्र शब्द की व्युत्पत्ति विस्तारार्थक 'तन' धातु से औणादिक 'ष्ट्रन्' प्रत्यय के योगसे सिद्ध हुई है। डा. दास गुप्त के अनुसार तन्त्र शब्द की उत्पत्ति 'तन्त्रि' धातु से होती है जिसका तात्पर्य किसी रहस्यपूर्ण (गोपनीय) बात की व्याख्या करना होता है। मेरे मत में "तन्त्र शारीरिक और मनोवैज्ञानिक साधना की ऐसी व्यवस्था है जिसके द्वारा साधक की भुक्ति और मुक्ति की सिद्धि साथ साथ होती है।"

तंत्रगम जीवन के मार्ग की व्याख्या करता है। मानव-व्यक्तित्व को आध्यात्मिक परिवर्तनों में लाने की विधियों का उल्लेख तंत्रों में पाया जाता है जो कि अपने स्वरूप में अतिरहस्यपूर्ण है।

मनोवैज्ञानिक अर्थ में साधना इच्छाओं और संवेगों की प्रक्रिया है। आध्यात्मिक प्रगति में बाधक, इनको नियन्त्रित करने में मनोविज्ञान का आश्रय लेना पडता है। मनोवैज्ञानिक उपचार या नियन्त्रण व्यवस्था एक नियन्त्रित वाता-

चरण पर आधारित होती है। फिर मनोविज्ञान मानवव्यवहार का अध्ययन है। साधना की मनोवैज्ञानिक प्रक्रिया कहा जा सकता है।

तंत्रागमों के अनुसार मानव–मस्तिष्क भी स्वभाव में सांकेतिक है यह मन, आकांक्षाओं, इच्छाओं एवं भावनाओं का संकेतन करता है।

XII–74

प्रत्यभिज्ञा दर्शन में प्रकाश विमर्श का स्वरूप

–मीरा रस्तोगि, लखनऊ

आगमिक धारा के प्रत्यभिज्ञा सम्प्रदाय की सर्वानुवृत्तिमूलक तत्वमीमाँसा का मुख्य आधार यह प्रकाश विमर्शरूप प्रत्ययद्वय की ही धारणा है। इन दो प्रकाशविमर्श के प्रत्ययों के द्वारा समस्त जागतिक व पारमार्थिक मीमांसा के विवेचन का प्रयास होने से इस दर्शन में इनका विवेचन अस्तित्व व ज्ञान दोनों के परिप्रेक्ष्य में किया गया है।

प्रकाश का ही अपर अभिदायक आभास है। यह प्रकाश तत्व समस्त ज्ञान जगत व भाव जगत को व्याप्त कर लेता है परन्तु उन पदार्थों का प्रकाश उनकी नैर्मलता की मात्रा में भेद होने से मुख्य अमुख्य द्विविध है। मुख्य प्रकाश महेश्वर का तथा अमुख्य जागतिक पदर्थों का है।

अस्तित्वमूलक पक्ष में यह प्रकाश समस्त पदर्थों में एक ही है व भिन्नतया प्रथित समस्त प्रकाशों का पर्यवसान उसी परम प्रकाश में ही होता है।

विमर्श को विविध प्रयोचनों से विविध संज्ञाओं से अभिहित किया गया है। व इसके विविध विभेद भी किये गये हैं। एक स्थल पर इसको पर अपर व परापर त्रिविध कोटियों में विभक्त किया गया है व अन्य स्थल पर शुद्ध व मायीय के रूप में इसका विभाजन करके उन दोनों के पुनः अनुभव मात्र रूप तथा अनुसंधान रूप दो–दो भेद किये गये हैं।

ये प्रकाश व विमर्श के प्रत्यय अभिन्न हैं व अन्योन्याश्रित हैं एक गतिमान का संकेतक है तो दुसरा गति का। इस प्रकार आत्मवाद व अनात्मवाद के विरोधों

का इस दर्शन धारा में पूर्ण समाधान हो जाता है। ये प्रत्ययद्वय विश्वोत्तीर्ण पक्ष को भी अछूता नहीं छोडते।

इस प्रकार इस प्रत्ययद्वय की मान्यता अन्य दर्शनों की भ्रामक तत्वमीमांसाओं की न्यूनताओं के परिहार का व एक पूर्ण समग्रवादी तत्वमीमांसा का आधार प्रस्तुत करती है।

XII–75

पातंजल योग में मन और चित्त

–मञ्जुलता विश्वकर्मा, इलाहाबाद

"पातञ्जल योग में मन और चित्त" शीर्षक प्रस्तुत शोधपत्र में यह निरूपित किया गया है कि पातञ्जल योग में प्रतिपादित तत्त्वों के अन्तर्गत मन को अहंकार का कार्य बताया गया है। इसके अतिरिक्त मन शब्द चित्त के पर्यायरूप में भी प्रयुक्त हुआ है। किन्तु तत्वों के मध्य चित्त का कहीं उल्लेख नहीं किया गया। क्यों? यह बात सैद्धान्तिक तथा व्यावहारिक पक्षों पर विचार करने से स्पष्ट होती है। सैद्धान्तिक दृष्टि से यदि योगदर्शन में वर्णित किसी तत्त्व से चित्त का तादात्म्य स्थापित करना चाहे तो इसके भोग और मोक्ष का प्रधान सम्पादक होने के कारण बुद्धि से तादात्म्य स्थापित किया जा सकता है। व्यावहारिक दृष्टि से इसका प्रयोग अहंकार एवं मन से सहगत बुद्धि का बोध कराने के लिये हुआ है। महत्वपूर्ण विषय तो यह है कि चित्त बुद्धि के अर्थ में प्रयुक्त किया गया है और मन चित्त के अर्थ में। इस प्रकार बुद्धि, मन और चित्त व्यवहारतः पर्यायवाची सिद्ध होते हैं। इनके व्यावहारिक पर्यावाचित्व से यह अभिव्यक्त होता है कि सिद्धांततः मन अथवा चित्त दो प्रकार के हैं– १) कारणमन या कारणचित तथा २) कार्यमन या कार्यचित्त। कारण रूप मन अथवा चित्त को बुद्धि तत्त्व के रूप में ग्रहण किया जाना चाहिये और कार्यमन अथवा कार्यचित्त को अहंकार के कार्यरूप में समझना चाहिये।

XII–76

सत्रहवीं सदी पंजाब का धार्मिक काव्य

–लज्जादेवी मोहन, होशियारपुर

पंजाब में सत्रहवीं शताब्दी में लिखे गये निम्न काव्य ग्रन्थ उपलब्ध है :–

१. गुरु अर्जुन देवकी वाणी
२. श्री भगवान्नारायण वचनसुधा
३. हृदयराम का हनुमान् नाटक
४. भाई गुरुदास की वाणी
५. मेहरबान के काव्य ग्रन्थ : १) आदि रामायण, २) सुखमना, ३) सहस्रनामा
६. अनाथमुनि की विचारमाला
७. बावालाल के पद
८. गुरु तेगबहादुर की वाणी
९. ग्रन्थ हरिया जी का
१०. गुरु गोविन्द सिंह का शमम ग्रन्थ
११. गोसाई गुरुवाणी
१२. गुरु गोविन्द सिंह के दरबारी काव्यों द्वारा अनूदित अनेक धार्मिक ग्रन्थ।

इन सब ग्रन्थों की मुख्य प्रेरणा धार्मिक है। इस सदी में पंजाब की जनता धर्मान्ध मुस्लिम शासकों के अत्याचार से उत्पीडित थी। हिन्दुओं को बलपूर्वक धर्मपरिवर्तन के लिए बाध्य किया जा रहा था; उनके धार्मिक नेताओं को अमानुषिक यन्त्रणाएँ देकर वध कर दिया जाता था। इसके परिणामस्वरूप हिन्दू जनता में फैल रही निराशा और निरुत्साह के प्रतिकारार्थ इस काव्य कलाप का उदय हुआ प्रतीत होता है। हिन्दू समाज के धार्मिक संगठन के लिए स्थान-स्थान पर गुरु-गद्दियाँ स्थापित हुईं, और इन गुरुओं तथा उनके संरक्षण में रहनेवाले अन्य कवियों की लेखनी से लोकप्रिय भाषा मे, जो पंजाब की जनवाणी के अत्यन्त निकट थी, भगवद्भक्ति की अमर काव्य-धारा फूट निकली।

XII-77

पूर्व प्राचीन भारत में नामकरण और वर्ण-व्यवस्था
(एक विचार)

-सुरेन्द्रकुमार, मुजफ्फरपुर

पूर्व प्राचीन भारतीय इतिहास के साधनों में इस बात की चर्चा है कि

विभिन्न वर्णों के लोगों के नाम उनके अलग–अलग वर्णों में अंतर्भूत विविधता द्वारा निर्देशित होना चाहिए, जिससे कि वर्ण–पृथतता उनकी उपाधियों से ज्ञात हो सके। उदाहरणार्थ गृह्यसूत्र साहित्य इस बात की अनुशंसा करता है कि ब्राह्मणों को अपने नामों में 'शर्मन्', क्षत्रियों को 'वर्मन्' तथा वैश्यों को 'गुप्त' जोडना चाहिए। भरत के नाट्यशास्त्र में उल्लेख है कि किसी नाटक में ब्राह्मण के नाम के अंत में 'वर्मन्' होना चाहिए। मनु इस सन्दर्भ में दो सामान्य नियम बताता है। प्रथम, चारो वर्णों के सभी सदस्यों के नाम क्रमशः पवित्रता, वीरता, सम्पत्ति और तिरस्कार सूचक होना चाहिए, दुसरे, उनके नामों को क्रमशः प्रसन्नता, संरक्षण, समृद्धि एवं सेवावाले भाव धारण करना चाहिए। महाभाष्य के अनुसार किसी ब्राह्मण का उपपद 'दत्त' होना चाहिए। पउमचरियम् ब्राह्मणों के कुछ नामों का वर्णन करता है, जिसका अंत 'दत्त' से होता है, जैसे, विनयदत्त एक ब्राह्मण का नाम था। लेकिन उसी पुस्तक में गैर ब्राह्मणों के नाम के अंत में भी 'दत्त' लगा हुआ है, जैसे वन्धुदत्त और नियमदत्त। हमारे अभिलेख संकेत करते है कि बौद्ध भिक्षुओं के उपनाम 'दत्त' होते थे। पतंजलि के समकालीन पुष्यमित्र और अग्निमित्र--जैसे ब्राह्मण शासकों के नाम में 'दत्त' उपनाम नही थे।

कुछ अन्य उदाहरण भी लिये जा सकते हैं। जहाँ साहित्यिक स्त्रोत 'दास' उपाधि को शूद्रों तक ही सीमित बतलाते हैं, वहीं हम अभिलेख में आर्य रुद्रदास और शिवदास का बेंकर (श्रेष्ठि) के रूप में उल्लेख पाते हैं। हर वर्ण के नामों पर ध्यान से विचार करने पर उनमें से कई दूसरे वर्ण के लोगों के नाम से मिलते–जुलते पाये गये हैं। जैसे, इन्द्रदेव और वसुदेव ब्राह्मण थे, जब कि देव एक सुनार का भी नाम था और धर्मदेव एक बौद्ध भिक्षु का नाम था।

कुछ लोग उच्च स्तरीय सामाजिक और आर्थिक स्थिति को भोगते हुए भी अपनी स्थिति सूचक उपाधियों के बारे में बहुत जागरूक नहीं थे। कुछ शकों ने भी अपना भारतीयकरण कर संस्कृत नामों को धारण कर लिया।

XII–78

श्रीकृष्णप्रणामीसम्प्रदाय में पुरुष भेद

–मोतीलाल त्रिपाठी, उज्जैन

श्री कृष्ण प्रणामीसम्प्रदाय भी अन्य सम्प्रदायों की तरह अपना विशिष्ट

स्थान रखता है, इसका साहित्य भी अपने आप में सुसम्पन्न है। साहित्यिक एवं धार्मिक मान्यता के अनुसार श्री कृष्ण पूर्णब्रह्म परमात्मा की आराधना की जाती है। इस प्रकार क्षर, अक्षर और अक्षरातीत भेद दे तीन पुरुष हे। क्षर को नाशवान अक्षर को नित्य अविनाशी और अक्षरातीत को परातपर नित्य अखण्ड उत्तम पुरुष कहते हैं।

अतः इस सम्प्रदाय में प्रमुख रूप से श्री कृष्ण के अन्दर जब तक अक्षरातीत उत्तमपुरुष का अंश था तभी तक के स्वरूप की विशेषता दर्शायी गई है; तथा प्रत्येक पुरुषों का पृथक पृथक उल्लेख है।

XII-79

काश्मीर शैव दर्शन की समन्वय–दृष्टि

–डा. सूर्यप्रकाश व्यास, उदयपुर

भारतीय दार्शनिक विचारधाराओं के दो मूल स्रोत हैं–वेद एवं आगम। वैदिक विचारधारा का प्रतिनिधि दर्शन शांकर वेदान्त है एवं आगम विचारधारा, काश्मीर शैव दर्शन की मान्यताओं में अपने चरम पर है। साथ ही, काश्मीर शैव दर्शन का, न केवल आगमिक विचार–क्रम में अपितु समस्त भारतीय दर्शन–संप्रदायों में अद्वितीय स्थान है। प्राचीनतम आगम–साहित्य को आधार बनाकर विविध दर्शन–सम्प्रदायों के वाद–विवाद के निष्कर्षों के अनुभव से लाभान्वित होकर, उस लाभ को आत्मसात करते हुए अपनी विशिष्ट दृष्टि के द्वारा काश्मीर के शैव दार्शनिकों ने इस दर्शन को सर्वोच्च प्रतिष्ठा एवं पूर्णता दिलाने का प्रयत्न किया है। इस प्रयत्न में उन्हे जितनी भी सफलता मिली है, उसके लिये उत्तर–दायी है उनकी समन्वय–दृष्टि। इसी दृष्टि के द्वारा शैव दार्शनिकों ने एक ओर विविध आगमिक (शैव) मान्यताओं में तथा दूसरी ओर सर्वथा भिन्न मतवादों से ग्रस्त वैदिक एवं अन्य मतों में भी समन्वय स्थापित करने का प्रयास किया है।

प्रस्तुत शोध–निबन्ध में काश्मीर शैव दर्शन की इसी समन्वय–दृष्टि की सम्यक् व्याख्या करते हुए यह बताने का प्रयत्न किया गया है कि इस दृष्टि के फलस्वरूप विविध मत–मतान्तरों के समन्वय में उसे कहाँ तक सफलता प्राप्त हुई है।

XII–80

क्रमदर्शनम्

–बलजिनाथ पण्डित

बुद्धिबलेन कृतस्य विकल्पज्ञानात्मकस्य दर्शनतत्वनिश्चयस्य ज्ञानमित्याख्या, योगाद्याभ्यासबलेन च लब्धा या: तस्य तत्त्वनिश्चयस्य साक्षादनुभूतेर्विज्ञानमिति परिभाषिकमभिधानम् । शैवेदर्शने प्रभूता योगाभ्यासप्रक्रिया उपरिष्टा: । ताश्चाचारा इति समाख्याता: । तेषु वैदिकवामदक्षिणकौलादिष्वाचारेषु त्रिकाचारस्य प्रधानता । त्रिकाचारे प्रमुखास्तिस्र: प्रक्रिया योगाभ्यासस्य प्रसिद्धा: । ताश्च शाम्भव–शाक्त–नकोपायसमाख्या: क्रमेणेच्छाक्षानक्रियात्मिका योगाभ्यासपद्धतय: । तासु क्रियायोगपद्धतिरेव स्फुटतया क्रमात्मिका इति सैव क्रमशास्त्रमिति वक्तुं शक्यते, न पुनरिच्छाज्ञानयोगपद्धती स्फुट क्रमात्मिके । तदित्थं क्रमशास्त्रं शैवशास्त्राङ्गभूतस्य त्रिकाचारस्यैकमङ्गम्, न पुनस्तत् स्वतन्त्रं किमपि शास्त्रमिति तस्याधुनिकैर्विद्वद्भिर्कथ्यमानं स्वतन्त्रक्रमदर्शनत्वं तेषां स्वकपोलकल्तिमेव नैव कथमपि प्रमाणिकम् ।

किञ्च क्रमयोगात्मक: क्रियायोगो यथा त्रिकाचारस्याङ्गं तथैवासौ कौलवाममताद्याचाराणां पातञ्जलस्य चापि योगस्याङ्गमिति तस्य शैतशास्त्रविशेषमात्रसम्बन्धित्वमपि तेषाँ ग्रन्थकारणां स्वकल्पनाकल्पितमेवेति न कथमपि प्रामाणिकम् । स्वमेाद्वैतशैवशास्त्रस्यागमस्पन्दप्रत्यभिज्ञात्मकानां शास्त्राणां पृथक् पृथक्दर्शनत्वमप्यप्रामाणिकमेव । आगमशास्त्राणि तावन्निखिलशैवदर्शनमूलभूतानि । इत्यभिज्ञास्पन्दशास्त्रयोश्च परस्परपूरकतामात्रमेकशास्त्रत्वमेव प्रामाणिकमिति मनाग् विमृशन्तु प्रमाणपक्षपातिनो विद्वांस इति निवेदयति तेषामनुचरो बलजिन्नाथ पंडित: ।

XII-81

भक्तियोग:

–वि. एल. सेतुरामन, मद्रास

भगवन्मुखारविन्दात् विनिसृता या गीता सा अष्टादशाध्यायै: संयुता, षट्कत्रयात्मिका तत्त्वोपदेशपरा, लोके जाता । प्रथमे षट्के, संक्षिप्य ज्ञानं प्रति,

विस्तृत्य कर्मज्ञाने च प्रतिपाद्य, तदुपयोगितया भक्तियोगस्य आवश्यकतां प्रदर्शयामास। "मद्गतेनान्तरात्मना" इति श्लोकेन सा आवश्यकता सूचिता। स च भक्तियोगः कथं लभ्येत ? का भक्तिः ? तस्य भक्तियोगस्य अत्यन्तं प्रधानभूताः अनुष्ठेयाः धर्माः के वर्तेरन् ? अस्माभिः कथं वा भवितव्यम् ? भक्तः कीदृशः ? को वा भक्तः तस्य प्रियो भवति ? एतत्सर्वं द्वादशे अध्याये भक्तियोगमाधिकृत्य प्रतिपादितो विषयः भवति ॥

मतभेदेन उपासनानां भेदाः यद्यपि भवन्ति, तथापि अविच्छिन्नपरमप्रीतिप्रवाहरूपया भक्त्या मदुपासनं कर्तव्यं; तेन च सर्वं सुलभमिति भगवान् कृष्णः अर्जुनाय उपादिशत् सर्वम्। ब्रह्मप्राप्तिसाधनीभूता, परमोपदेशपरा सकललोकसम्मानिता सप्तशतीति प्रथिता ज्ञानयोगभक्तियोग कर्मयोग प्रतिपादनपरा शरणागतिलक्षणलक्षिता, निखिलजनमनःप्रसादनपरा, चेयं गीताविख्याता जगत्याम्। अत्रायंसारः–

"मन्मना भव मद्भक्तो मद्याजी मां नमस्कुरु।
मामेवैष्यसि युक्त्यैवमात्मानं मत्परायणः॥"

अत एव, गीता सुगीता कर्तव्या किमन्यैः शास्त्रविस्तरैः इति उद्घुष्यते।

XII–82

हिन्दी काव्य में वर्णित आध्यात्मिक होलियाँ

–डा. (श्रीमती) पुष्पलता जैन, नागपुर

हिन्दी काव्य में बनारसीदास, द्यानतराय, भूधरदास, जगराम आदि जैन कवियों ने अनेक आध्यात्मिक होलियों की रचना की है जिसमें होली के साधनों को आत्मा के विभिन्न गुणों का प्रतीक माना है। दो दलों में एक ओर बुद्धि, दया, क्षमा रूपी नारियां और दूसरी ओर आत्मा के गुणरूपी पुरुष परस्पर फाग खेलते हैं एवं भावनाओं की रंगीन पिचकारियां एक दूसरे पर छोडते हैं। तदनन्तर साधक किस प्रकार अपने कर्मजाल को होली के रूप में दहन करता है इसका आकर्षक वर्णन हिन्दी जैन काव्य में आलंकारिक और प्रतीकात्मक रूप से हुआ है। जैनेतर हिन्दी संतों और कवियों ने भी होली को निर्गुण और सगुण भक्तिरस से जोडा है। इस लेख में हमने होलिका काव्य को तुलनात्मक दृष्टि से परखने का प्रयत्न किया है।

XII–83

पुनर्जन्मसिद्धान्त

–सुधाकराचार्य

एक ही जीव के जन्ममृत्युवृत्त नाम पुनर्जन्म है। इसके विषय में ५ कथन दिये जा सकते हैं।

१. पुनर्जन्म अप्रमेय नहीं है।

२. पुनर्जन्म भावाभावातीत नहीं है।

३) क्वचिद्भावयुत भी नहीं है।

४. 'पुनर्जन्म नहीं होता' ऐसा नहीं है।

५. पुनर्जन्म सबका होता है।

पुनर्जन्म के भाव में विधा यह है कि जीव मिथुनजन्मा है। पुनश्च पञ्चाग्निज है। पञ्चम अग्नि स्त्री न होकर भ्रूणमात्र है।

XII–84

उद्द्योतकर और तिमिरारि एक ही थे

–डा. उमारमण भट्ट, जम्मू

न्यायसार की टीका न्यायमुक्तावली मे अपरार्कदेव ने विभिन्नदार्शनिक मतों का खण्डन किया है। मीमांसकों में तिमिरारि, मंडनमिश्र, महाव्रत, शालिक-नाथ तथा वाचस्पतिमिश्रप्रभृति के संदर्भों का उल्लेख किया गया है। प्रभाकर सम्प्रदाय के मीमाँसक तिमिरारि का उल्लेखकर अपरार्क ने उसका खण्डन किया है। तिमिरारि नाम के मीमांसक का न विशेष विवरण मिलता है और व उसका कोई ग्रन्थ ही उपलब्ध है। हो सकता है कि यह तिमिरारि प्रसिद्ध नैयायिक उद्द्योतकर ही हों।

उद्द्योतकर का अर्थ है प्रकाश को देनेवाला तथा अंधकार का शत्रु। इसके समर्थन में दूसरी युक्ति यह है कि भासर्वज्ञ ने न्यायभूषण में बहुत स्थलों पर उद्द्योतकर को ''तमोऽरिः'' कहकर उल्लेख किया है। (द्रष्टव्य न्याः भू. पृ. ५९, २८२, ३०७) 'तमोऽरि' एवं ''तिमिरारि'' में विशेष अन्तर भी नहीं है। विशेष विवरण विद्वानों के समक्ष उपस्थित करूंगा।

XII–85

भक्तिसप्तशतीयम्

हृषीकेश भट्टाचार्य, पाटना

मार्कण्डेय पुराणीयं देवीमाहात्म्यं भक्त्या एव आश्रयणीयम्। भक्त्यनुशीलन सहाकानां भजनीयगुणानां तत्र सम्यक् समावेशात् मेघसामुनिना स्वमुखेन अन्य– मार्गाणां निषेधाश्च।

गुणसमाविष्टत्रिविधः। क) देव्या हृत्पद-लक्ष्यभूमितस्वंपद लक्ष्यभूमि प्रतिपत्तिः। ख) कर्मज्ञाननिन्दाद्वारेण देव्या भक्तिद्वारेणैव भजनीयत्वोपदेश ग) सूतो भगवता तत्रभवता महामुनिना भक्तेरालम्भनाय विश्वसम्मरण-महीयसः माहाम्यात्मकस्य श्री श्रीजगदम्बाया लीलामयरूपस्य परिवर्णनम्।

ततश्च उपाख्यानोपसंहारे मत्त्या आराधनेन विश्वजननी प्रसादाद् भोगस्य मोक्षस्य तथा अपवर्गापराभधायाः शुद्धाया भक्तेः शाश्वताश्रयलाभनिर्देशः।

XII–86

संस्कृत नाटकों में पुत्र संबंधी धार्मिक विश्वास

-बापूलाल आंजना, गोरखपुर

पौराणिक विषयवस्तु को ग्रहण करने के कारण ही संस्कृत नाटकों का अधिक धर्मपरम हो जाना स्वाभाविक प्रतीत होता है।

इस निबंध में संस्कृत नाटकों में आए मृतपितरों से संबधित दो धार्मिक-कृत्यों-तर्पण तथा श्राद्ध का संक्षिप्त विवेचन किया गया हैं। महाकवि भास के उरूभंग, मध्यमव्यायोग व प्रतिज्ञा, कालिदास के अभिज्ञान शाकुन्तल, व विक्रमोर्वशीय, भट्टनारायण के वेणीसंहार, विशाखदत्त के मुद्राराक्षस, शूद्रक के मृच्छकटिक, शक्तिभद्र के आश्चर्यचूडामणि, कृष्णमिश्र के प्रबोधचंद्रोदय, तथा कवि कर्णपूर के चैतन्यचंद्रोदय आदि सभी संस्कृत के प्रमुख नाटककारों की नाट्यकृतियों में तर्पण तथा श्राद्धसंबंधी विश्वासों को सशक्त अभिव्यक्ति प्राप्त हुई है। धृतराष्ट्र, पुरूरवा, दुष्यन्त, चारुदत्त, युधिष्ठिर, पर्वतेश्वर, चैतन्य आदि सभी पात्रों की जलाञ्जलि (तर्पण) व श्राद्धपूजा की या उससे संबधित चिन्ता को एक ही समानान्तर रेखा पर देखा जा सकता है। इन पात्रों की श्राद्धचिन्ता में उनके चरित्र को अधिक मार्मिक साथ ही साथ अधिक धार्मिक बनाया है। प्राचीन भारतीय धर्मशास्त्र में भी पुत्र के महत्व की पर्याप्त प्रशस्ति की गई हैं। आलोच्य ग्रंथों में आए हुए इन विवरणों को धर्मशास्त्र के आलोक में भी देखा गया है। इन बिन्दुओं पर भी विचार किया गया है- क) आन्हिककृत्यपितृतर्पण, ख) मरणासन्न पात्रों की तर्पणजल संबन्धी चिन्ता, ग) राक्षस पात्र ब तर्पण संबंधी चिन्ता, घ) गया में संपन्न श्राद्ध, ङ) श्राद्ध व दान, च) श्राद्ध व श्राद्धीय भोजन, छ) श्राद्ध व अन्य धार्मिककृत्य ज) श्राद्ध व चार्वाकादिनास्तिक मत, तथा झ) अद्यावधि पर्यन्त लोकजीवन में तर्पण-श्राद्ध संबंधी विश्वास।

XII-87

पातञ्जलयोग में मन और चित्त

-मञ्जुलता विश्वकर्मा, इलहाबाद

प्रस्तुत पत्र में इस तथ्य पर प्रकाश डालने की चेष्टा की गयी है कि सैद्धान्तिक दृष्टि से मन को योगदर्शन में अहङ्कार का कार्य बताया गया है। चित्त को ईश्वर, पुरुष प्रकृति, महत्, अहङ्कार, चक्षुरादि पञ्च-ज्ञानेन्द्रियों, वागादि पञ्चकर्मेन्द्रियों, मनस्, पञ्चतन्मात्र तथा पञ्चमहाभूतों (योगदर्शनाभिमत तत्त्वों) के अन्तर्गत नहीं व्यपदिष्ट किया गया।

किन्तु व्यावहारिक दृष्टि से चित्त पद प्रधानतया बुद्धि के अर्थ में प्रयुक्त हुआ है एवं मन पद चित्त के अर्थ में प्रयुक्त हुआ है। यही नहीं, चित्त पद अहङ्कार से उत्पन्न मत के अर्थ में भी प्रयुक्त हुआ है। अतः, यह कहना अनुचित न होगा कि पातञ्जलयोग में मन और चित्त पर्यायवाची हैं। इनका पर्यायवाचित्व यह प्रकट करता है कि इस दर्शन में मन और चित्त द्विविध होते हैं- १) कारण मन अथवा चित्त और २) कार्यमन अथवा चित्त। कारण मन या चित्त बुद्धि के रूप में है और कार्यमन या चित्त अहङ्कार के कार्य के रूप में है।

be against the nature of Almighty who is one without the second, and secondly in that case, the universe will lose its orderliness in a word. (Gadh. III 39).

From Shri Swaminarayan's Vachanamritas, the author of this paper has shown return to and retreat from Krisna Puruṣottama Bhagavan made by Shri Swaminarayan by introducing certain changes quite peculiar to his philosophy.

The author describes as Pluralistic Monism Swaminarayan metaphysics comprising innumerable Jivas, Cosmos, Īśwaras, Akṣaras and Muktas with one Almighty, the chief driving force.

TECHNICAL SCIENCES AND FINE ARTS SECTION

XIII-1

NON-MEDICINAL TREATMENT IN ĀYURVEDA

R. C. Choudhury, Benaras

One of the special features of Ayurveda is that it has got a philosophy in conformity with other philosophies of Hindus. It is a science and art of life, laying down principles and rules, the observance of which helps man to lead a healthy life free from cares and anxieties, in harmony with other persons and beings.

Its therapeutics are meant for cure of diseases as well as maintenance of health. One special feature about Ayurvedic treatment is that it also lays down directions and inhibitions which help one to preserve health and to be cured of disease.

Treatment has been said to be of three kinds :- (i) by seeking help of gods or Daiva-Vyapāshraya, (ii) rational treatment mainly with drugs, (iii) control of the mind or withdrawal of the mind from unwholesome sense-objects. Thus, of the three types of treatment two are non-medicinal. Even under rational treatment, there are processes only and not tangible drugs for cure of diseases.

Among the various modes of rasāyana or regeneration of tissues for enlarging the span of life, there is one method, namely āchāra-rasāyana which consists in observance of certain ethical rules for maintenance of health. The non-drug treatment avails of the process of mind-control as well as the use of physical agencics, as fire, water etc. and in one aspect is allied to nature-cure treatment.

XIII-2

MUṬIYEERRU-AN ANCIENT RITUALISTIC DRAMA OF KERALA

Chummar Choondal, Trichur

Muṭiyerru is an ancient ritualistic drama meant to gratify the goddess Kāḷi installed in Kaavus in Kerala. The most popular theme found enacted is Dārika Vadha (Slaying of the demon Dārika), a story connected

with the Bhagavatī cult. The enactment is a votive offering, a religious rite that follows special ritual worship on the temple. It is also performed in some houses and in front of Kuriyaalas. The Kurups alone inherit the right and authority to perform this.

The term Mutiyeerru, means wearing of Muṭi, the crown, an act of victory. The play is simple in theme, structure and in the technique of staging. This is another similar cult play, distinguished by a bizarre make-up, magic and religious associations connected with Kaaḷi cult and discloses pre-Āryan strains. Muṭiyeerru has its remarkable stamps on the evolution of early theatre in Kerala and is the forerunner of Kriṣṇanaaṭṭam and Kathakali in Kerala.

XIII-3

THE MATSYA PURĀṆA CHAPTERS ON ARCHITECTURE AND SCULPTURE

Manabendu Bannerjee, Calcutta

The Mat. Purāṇa has eighteen comprehensive chapters on architecture and sculpture. It mentions as many as eighteen ancient architects. It prescribes that all the buildings should be constructed after the worship of Vāstudeva. Auspicious time and place should be selected for a building construction. Process of examination of soil where a building is to be constructed is stated in chapter 253. 12 ff. Houses of four śālas, three śālas, two śālas and one śāla are dealt with in ch 253. 51 ff. It is advised that the foundation should be of well burnt-bricks (254. 41). Details are furnished about construction of doors, pillars and their measurements. Curvings of lotuses, creepers, leaves earthen pots and jars should be made on the pillars (255.4). A repulsive attitude is maintained against construction of lofty buildings on open road-way. A dwelling house should not be made near a temple or a wicked man's house. Open space should be left all round a building.

Installation of the images of gods is the best aspect of Karmayoga. Ch. 258 contains instructions about the measurements of images of gods and goddesses. On the image of Viṣṇu is given much importance. Ch 263 deals with the installation of the phallus of Śiva. Methods of construction of temples, etc are enumerated in details.

XIII-4

THE SCULPTURES FROM PIṄGALEŚVAR (ASSAM)

Dr. R. D. Chaudhury, Gauhati

Piṅgaleśvar is situated at a distance of about 30 km. north of Gauhati accross the Brahmaputra.

The existing tin-shed temple at the place is of the time of Śiva Singha, an important Āhom King, who flourished in the 18th century. About five years back, while digging for the construction of the sanctum innumerable chisselled stone came out. Somes of these stone slabs bear beautiful carving. Further digging at the site may expose more stone slabs bearing sculptures. At present these stone sculptures are being preserved by the department of Archaeology, Govt. of Assam.

From the stylistic consideration, it appears that these stone sculptures may date to 8th-9th century A. D. What has made this group of sculptures important is the presence of slab showing erotic scenes. The masturbating scenes amongest these sculptures must find a special mention.

In the sculptures from Piṅgaleśvar. we find some scenes depicted on stones, the kind of which are marked absent in the erotic sculptures elsewhere in India. The peculiarity of these pieces of work art in question lie in the fact that here some of the male and female human figures are shown in engaged masturbation. In the second place, the sculptures from Pinṅgaleśvar are earlier in date than those of Khajuraho and Konarak (12th-13) century.

XIII-5

PRE-MAURYA TERRACOTTAS OF THE GAṄGĀ VALLEY, CIRCA 600-320 B. C.

Dr. Devangana Desai, Bombay

The paper attempts to present material on pre-Maurya terracottas from excavations of sites in Bihar and Uttar Pradesh. Pre-Maurya terracottas of Buxar, Pāṭaliputra, Vaiśālī, Chirand, Sonpur, Champā, Kauśāmbī, Prahlādpur, Masaon, Mathurā, and Hastināpur have been examined. The major types represented are nāginīs (snake figurines), animals and birds, which have some similarity with those of the Chalcolithic period and of the culture associated with the early Painted Grey Ware.

Some human female figurines are also found. But the female figurines of the Pre-Maurya period are distinct in type and show stylistic difference from those found from the earlier cultures. They continue to be made in the Maurya period with some variations.

The period from 600 B. C. onwards witnessed the beginning of urbanization in the Gaṅgā valley, but urban (nāgaraka) tastes and visions are not reflected in terracottas of the period which are crudely made and are archaic in appearance. Most of them were ritualistic in function or were used as toys. They were not decorative or artistic in intent. However, they mark the beginning of terracotta types which in the succeeding Maurya period become embellished and sophisticated.

XIII-6

A STUDY OF THE ŚĀLAGRĀMA STONES

Dr. N. Gangadharan, Madras

Śālagrāma is associated with the worship of Viṣṇu. The Purāṇas describe their mythological origin and their different kinds. The Lakṣaṇa-prakāśa volume of the Vīramitrodaya contains an elaborate description of their different kinds numbering to 87 representing the ten manifestations of Viṣṇu, the 12 forms of Viṣṇu commencing with Keśava, the Pañcavyūha forms of Viṣṇu, the Caturviṁśatimūrti etc. Although the Śālagrāma worship is associated with the worship of Viṣṇu, the Vaikhānasa or the Pāñcarātra āgamas do not deal with their origin etc.

One may suggest that the Śālagrāma worship was a later development in imitation of the Liṅga and Bāṇalinga worship of the Śaivites. But it cannot be of very late origin as Śaṅkara and the Āḻvārs have referred to the Śālagrāma as representing Viṣṇu.

XIII-7

FUNDAMENTALS OF ĀYURVEDA AS DEPICTED IN THE TRIPIṬAKAS

Dr. Jyotir Mitra, Banaras

The present paper deals with the fundamentals of Āyurveda mentioned in the works of the Tripiṭakas. Āyurveda is the science of life

which has unbroken continuity from the very inception. It is surprising to note that none of the works of the Tripiṭakas mentions "Āyurveda". We come across a term "tikicchā" instead of Āyurveda in the above literature. Āyurveda has been divided into eight schools. The Dīghanikāya of Sutta Piṭaka mentions all the branches of Āyurveda except Rasāyana.

The *Itivuttaka* has regarded the Lord Buddha as physician (*bhisakko*) and surgeon (*sallakatto*) both. In Āyurveda, the Duḥkha has been equated with disease and the Mahāvagga (I·7. 14) has already given its number as seven. Age and life-span is also discussed here. The Buddhist works also provide some rules for maintenance of life.

Lastly, this paper also tries to discuss various views regarding the timely and untimely death (kāla - akāla maraṇa). Caraka has pleaded both the views. The *Milindapanho* puts forth the illustrative facts in order to explain the premature death while Caraka has not given much more emphasis on it; on the other hand, he justifies both the views.

XIII-8

TELUGU FOLK ADDITIONS TO MAHĀBHĀRATA

Dr. T. V. Subbarao, Bangalore

To find out a reason for a particular happening is the principal character of the folk. So they added some curious tales and incidents to Mahābhārata. These folk additions are very interesting, revealing the psychology of the folk and to some extent filling up the gaps created by Vyāsa. Harikathakas and Burrakathakas popularised these folk additions in Andhra Pradesh. A few popular Telugu folk additions to Mahābhārata are detailed in the paper.

Bhāsa added many interesting incidents to Rāmāyaṇa and Mahābhārata, and thus glorified the beauty of those epics. In the same way, the illiterate folk put forth concrete reasons for the glaring happenings in the narration of Mahābhārata and cleared the doubts of the readers. Unlike the Jains and Buddhists, the folk has respect for the main characters of the Hindu epics.

The first poet who recorded these folk additions was Jaimini Maharṣi. If we are lucky enough in getting the whole of his Mahābhārata, it will definitely be the first Folk Mahābhārata in India.

XIII-9

LATER PHASE OF SANSKRIT DRAMA IN EASTERN INDIA

Siddheswar Chattopadhyaya, Burdwan

In the present context, eastern India is taken to mean the region comprising of Gauḍa - Vaṅga, Mithilā and Utkal. The history of Sanskrit drama in this region can be traced up to the fifth century A. D. But no remnant of a separate dramatic tradition than the old one, generally called Bharatan, has come down to us.

From the twelfth century onwards a new type of Sanskrit drama gradually became very popular in this region with Bengal as its centre. For reasons mostly political, this form migrated from Gauḍa - Vaṅga - Mithilā to Nepal. It went on changing and ultimately took another completely new form.

A particular form of drama, as a rule, appears along with a suitable mode of representation. The above new form was no exception. New sets of stage conventions and mode of acting evolved out of old ones simultaneously with the evolution of the above new form of play.

Socio-economic factors played their roles in the evolution of this new form of Indian drama and the corresponding new mode of representation.

XIII-10

CRITICAL STUDY OF THF DEVELOPMENT OF INDIAN ASTRONOMY AT THE TIME OF ĀRYABHAṬA I (476 A. D.)

Dr. B. Ishwar, Muzaffarpur

In this paper we have discussed the development of Indian astronomy at the time of Āryabhaṭa I (476 A. D.). His work consists of four parts : (i) The Gitika, which consists of ten couplets and contains astronomical tables. (ii) The Gaṇita consisting of 33 couplets, (iii) The Kālakriyā, which deals with the measure of the time and (iv) The Gola or sphere.

He was an innovator. He tried his level best to remove the corrupt belief for at least one department of knowledge. He was chiefly famous as an opposer of certain aspects of the orthodox Hindu teaching at his time. He observed that Mount Meru was not really high. He taught that earth

was a sphere and it rotated on its axis. He maintained that eclipses were not caused by Rāhu but by the moon and the shadow of the earth.

In this way we find that the development of Astronomy was at its peak at his time. He contradicted rival theories and established some which are of great importance for modern astronomy.

XIII-11

WEAPONS IN THE NĀṬYŚĀSTRA

Dr. C. J. Nayak, Ahmedabad

Nāṭyaśāstra ascribed to Bharata is a unique work of its kind in Sanskrit literature. It deals with all the arts and crafts connected with Nāṭya.

Amongst the various things that Nāṭya is supposed to represent, there is mention of fight and the killing of persons. Hence it gives us an interesting description of the different kinds of weapons used in the fight. It also prescribes rules for their use on the stage.

We come across the names of the weapons in Adhyāyas 3, 9, 10, 12, 21 and 27 (G. O. S. edition). These are listed below alphabetically :

Aṅkuśa, Asi, Bhiṇḍi, Cakra, Cāpa, Dhanuṣ, Gadā, Kaṇaya, Khaḍga, Kunta, Paṭṭasa, Prāśa, Śakti, Śara, Śataghnī, Śūla, Tomara, Vajra and Yaṣṭi.

In this paper I have tried to identify weapons in India's historical perspective.

XIII-12

THE LITERARY ELEMENT IN THE HINDUSTANI CLASSICAL VOCAL MUSIC

Sudhakshina Bandyopadhyay, Calcutta

The literary element in the Hindustani classical vocal music has often been undermined as secondary and left unemphasized. Generally the musician lays stress on the tune, rhythm and other technical devices. But these

factors cannot perhaps be solely claimed to be contributory to the creation of unque supermundane charm for the connoiseur. The importance of the text of the song with its appealing word as well as idea element cannot be relegated to a secondary position. A basic literary charm does in fact helps create the unique artistic paradise of the Hindustani classical music. A few demonstrations will clarify the position.

XIII-13

AN ANALYTICAL STUDY OF ART SPECIMENS AS AN AID FOR RECONSTRUCTION OF THE MISSING PORTIONS OF THEIR TEXTUAL SOURCE - MATERIAL

Dr. P. P. Apte, Poona

The Pauṣkara - Saṃhitā (PS), c. 300 A. D., gives an elaborte scheme of 25 mystic diagrams called maṇḍalas (Chapter V). Unfortunately the text abruptly ends the introductory verse of the 25th diagram called Paramānanda which runs as follows :

dhruvābhidhānam ityuktaṃ paramānandam ucyate/

ekatriṃśat - padaiḥ samyak kṛtvā kṣetram hi jāyate//

Neither the printed edition nor any other manuscript of PS offers any clue to the lost portion.

This paper offers a clue to this problem as follows .

1. Analytical study of the structural evolution of the scheme from the 1st (measuring 7 × 7 units) to the 24th (30 × 30 units) diagrams.

2. Conjectural reconstruction of the 25th diagram, the Paramānanda Maṇḍala, on the basis of the above mentioned analytical study.

3. Structural description of the reconstructed diagram in so many words.

4. Stylistic study of the textual description of the diagrams Nos. 1 to 24.

5. Versified reconstruction of the lost portion of the 25th diagram.

XIII-14

THE CONCEPT OF MATHEMATICS IN THE VEDAS

Kumari P. K. Srimani, Bangalore

The elite would raise their eyebrows in surprise, when one speaks of Mathematics in the Vedas. Yes ! because of their long established pre-conditioned mind regarding the Vedas as the mantras and prayers employed for rituals and worship only. However, a humble attempt has been made to correct this unfortunate misconception by explaining the origin and the background of the Vedas as the very fountain-head and illimitable store-house of knowledge, both mundane and spiritual, since the same was evolved by the Seers of yore by the their long Tapas on the very principle of creation of this universe, which is basically mathematical in structure.

The physical and metaphysical meaning of numerals used in the Vedas is first explained. The ·Sixteen Vedic Mathematical Sutras', which could be employed in an esay and simple manner in all the branches of Mathematics are quoted for the substantiation of the advanced conception of Mathematics in the Vedas.

XIII-15

PRIMITIVE ELEMENTS IN SYMBOLS ON EARLY INDIAN COINAGE

Dr. Bhaskar Chatterjee, Burdwan

The symbols occurring on the punch-marked coins show remarkable resemblances with some symbols occurring on the seals of Mohenjodaro. This may lead us to believe that the survival of the Indus Vally Culture is shown through the symbols of the early Indian coinage.

Some of the early Indian coin symbols may be traced in some rock paintings of the primitive age and also on some Neolithic potteries. It may indicate that the animistic consciousness of the primitive mind may have played a significant role in evolving the symbols that represented various physical phenomena including the sun, the mountain, the tree and plants, the water and the animals.

Art remains of the Paleolithic and Neolithic ages being few and far between, we may be justified in approaching the problem from an anthropological point of view. In the religious beliefs and practices of the

Kolarians and the Dravidians may be traced the elements of the primitive culture emphasising upon deification of the physical phenomena and the animals.

Till the growth of the Bhakti movement to such a mature stage as to give rise to different cults for which images were essentially required, the earlier practice of symbolism, being handed down from the pre-historic to the historic age, continued to be used till its replacement by, or association with, anthropomorphic representation of the divinities.

XII-16

BRAHMANICAL SCULPTURES FROM GHUNSERĀ

Dr. Maheswar P. Joshi, Pithoragarh

Ghunserā - a village situated some eight kilometres away towards north from Pithoragarh, U. P. hills - has a natural cavern containing some twentyfour sculptures representing the following deities :

Pārvatī (two reliefs).

Durgā (ten sculptures).

These stereotyped sculptures are very important from the view-point of local art-history as they belong to different periods (from c. 9th to 16th century).

Chāmuṇḍā : A single mutilated sculpture (c. 13th century) showing the ematiated goddess.

Gaṅgā : A solitary crude relief (c. 11th century) depicts two-armed Gaṅgā.

Vishṇu sthānaka : Three small sculptures (c. 11th century).

Vishṇu-Śeṣaśāyī : A solitary example (c. 9 century).

Sūrya : Three small sculptures (c. 11th century).

Gaṇeśa : Two crude sculptures (c. 11th century).

Mukhaliṅgas : Of all the sculptures described here the Mukhaliṅgas-numbering two - are the finest and earliest sculptures (c. 8th century).

Śiva : A mutilated four-armed figure with Gaṇeśa on lower right corner and a bull on corresponding left one.

The Ghunserā sculptures are of paramount importance in so far as they give us fresh information about the hitherto little known art-history of the central Himalayan region-particularly Kumaon and Garhwal.

XIII-17

ORIGIN AND SYMBOLISM OF MUDRĀ (THE ART OF GESTURE)

Dr. S. N. Ghoshal Sastri, Santiniketan

Mudrā is practically one of five 'makāras', essential for performing Tāntrika rites. In the Vāmakeśvara Tantra, it is defined as a symbolic gesture for the purpose of ascertaining joy and safety; (modanād rakṣaṇācc-aiva mudrā nāma prakīrtitā) but the yāmala interprets it as union of Light & Luminosity, or Śiva & Śakti.

The Brahma-yāmala is supposed to be one of the earlist texts of the Tantra-Śāstra. Images of Gods and varieties of Mudrās, which are described and devised there, are narrated in the works of early poets like Bhāsa, Kālidāsa, Bhavabhūti and others and exhibited in the images of Ajantā, Elūrā, Borubudur, Ankor Wat etc.

The Brahma-yāmala and its other part, Jayadratha-yāmala are very rare MSS. noticed by H. P. Śastri in the Nepal Durbar Catalogue, Vol. I & II pp. 61, 70 & 175.

Some mudrās, devised in the Picumata and the Piṅgalāmata, are distinctly visible in the Ajantā cave paintings. Buddha is seated there with 'Samaya-mudrā'.

Almost all the mudrās, images and techniques of Fine Arts & Crafts, as descussed in the Nāṭya-Śāstra, the Matsya-purāṇa, the Abhinaya-darpaṇa, the Viṣṇudharmottara etc. are the direct reflection of the Picu & Pingala matas.

XIII-18

SOME PROBLEMS OF INDO-ŚRĪ LANKA ART, ARCHITECTURE AND PAINTING

Himansu Bhusan Sarkar, Kharagpur

The present paper discusses the affiliation of the sculpture of the so-called skull-cap images found in the Anuradhapur museum and at Vaṭadaga, and discusses their peculiarities in relation to similar images in India, namely, the Mankuwar image and some others in Ellora cave no. XXXIII (Indrasabhā). The exotic structure of the Satmahal Prasada at

Polunnaruwa, whose proto-types are found in South-East Asia, has also been discussed from the view-point of the story of its origin in a lost prototype of Bengal, now represented in the *dolmancas*. The headless figures of two women, apparently princesses, also recall some characteristics of images portrayed in the Sigiri frescoes. It is not unlikely that the bright and dark coloured ladies found in the Sigiri frescoes may represent queens of a king, who took an aristocratic lady of high status and another of common status. Compare, for instance, the case of Prince Vijaya who married the Pāṇḍu-princess from Southern India and the Yakṣa-lady Kuvaṇṇā.

XIII-19

CLASSIFICATIONS AND SPECIFICATIONS OF BUILDING STONE ACCORDING TO INDIAN ŚILPAŚĀSTRA

Dr. R. P. Kulkarni, Nasik

A very brisk building activity was flourishing during the periods of Aśoka, Gupta and Harṣa empires in North India and during Sātavāhana period and Pallava dynasty in South India, which is one of the indications of a prosperous civilization. Classifications and specifications of stone for buildings have been evolved and are described in a number of treatises on Śilpaśāstra written from 5th to 16th century A. D.

Location of a quarry :

Stones from hills are preferred to those from below ground as stones from hills are less susceptible to weathering.

Classifications of stones :

Building stones are classified according to their colour, age, gender and different types of defects present in them.

Specifications of building stone :

Stones that are weathered, located near seashore or on the banks of a river, sand stones and those having low strength are rejected.

It is shown that these specifications of good building stones developed during Medieval period in India are comparable to those formed in modern times.

XIII-20

INDIAN CALENDAR: AN APPRAISAL IN RELATION TO THE ROMAN

Dr. K. N. Jha, Bhagalpur

The number of days and months, and the evolution of the idea of year in both the Indian and Roman calendars are the same, though a thirteenth month is conceived in the old indigenous system. The import and meanings of the days of the week (Somavāra or Monday, Mangalavāra or Tuesday etc) are also identical, as they are dependent upon and relative to the identical nature of planets (i. e. Chandra or Moon, Mangala or Mars etc). These planets, on the contrary, correspond to some signs of the zodiac (viz, Moon to Cancer, Mars to Scorpio or Aries etc.) in the two systems. According to Indian Astrology, the names of days go after the planets who are the presiding deities of these days. In this connection, the Indian astrological theory of the origin and present ordering of days of the week looks very interesting and scientific too.

As for the months in the indigenous system, they are related to the full-moon day or the new - moon day.

For example a particular month is named after a particular constellation as and when the latter falls on the full - moon day of that particular month, or when Moon remains near the particular constellation in that month. Thus Chaitra is related to Chitrā, Vaiśakha to Viśākhā, and so on. As for the days also, some of these constellations fall every day in rotation and determine the auspiciousness or otherwise of such periods of time daily. In our own system, besides the 27 constellations, strangely there is also the conceptiou of the twentyeighth. Of these, the twelve are determined for the twelve months of the year by their extra resplendence, being situated equidistant to eachother.

Of the Roman months, there is no such scientific background. They are a queer lot. One (i. e· January) is named after god (i. e. Janus, another (i. e. February) after a festival (i. e. Februa), then four months (i. e. March to June) showing seasonal changes and splendour of nature, while later two (i. e. July and August) commemorate two big men of that age (i. e. Julius Ceasar or Bishop Julian and Augustus Ceasar) and last four (viz, September to December) are made of Latin ordinals denoting nothing. It is to be noted here that the beginning month of the year (i. e. January) is determined on the basis of commencement of legal year in England, but in Indian system there is an axiom which seems to have no basis in fact.

XIII-21

HARIDĀSA SVĀMIN, THE SEER-CONNOISSEUR OF NĀDA-BRAHMAN

Dr. Karun Krishna Brahmachari, Calcutta

Haridāsa Svāmin was the most celebrated seer-connoisseur of Nāda-Brahman. Having his locus standi on the supra-mundane domain of Nidhivana of Vṛndāvana, he nourished in his heart of hearts an inner urge for sākṣātkāra (direct vision) of his beloved Śyāmā-Śyāma. He was an incarnation of Śrī-Lalitā [the most beloved of the eight lady friends (Aṣṭa Sakhīs) of Śrī-Rādhā.]

In the realm of music Haridāsa Svāmin stands unparalleled. From the angle of vision of innate tendency, some take recourse to music as a Divine sacrament or means of adoration, while others utilize it as a means to mundane attainments; Haridāsa belongs by nature to the former category. He could hardly separate music, the means, from the end, Śrī-Śrī-Śyāmā-Kuñjavihārin, his Adored Lord.

His impact is obvious in all the schools (gharāṇās) of Indian Music. He has earned unrivaliled fame and immaculate renown in the realm of Dhrupad and Dhāmār styles, and his influence is traceable even in Ṭhuṁri and Ṭappā. The far-famed Baiju Bāorā and Tānsen received initiation from this Master-musician and they attained culmination in the musical lore under the direct and benign guidance of His Divine Grace. Haridāsa Svāmin may, thus, be regarded as the only point of unity among the wide-spread diversity of Indian singing.

XIII-22

REFERENCES TO MUSIC IN THE WORKS OF KĀLIDĀSA

T. S. R. Lakshmi, Kukinada A. B.

The literature and history of Music did not confine its growth to the literature on music only. Its scope depended even on the Non-sangit literature belonging to different languages of the world. Sanskrit language has been a veritable ground for Music.

Poetry and Music are complementary to each other. It is not in any way far fetched if it is said that Music has made farthest strides in the

heart of connoiseur than poetry. However, poetry always played a primary source to help to reach heights of gowth in Music. Music, however is at the bed of all poetry.

Kālidāsa has a fine partiality for Music. His compositions and the style he adopted are vulnerable for music. He indirectly laid down the prerequsites of a Musician and the atmosphere that a Musician needed. Kālidāsa always stressed the brighter side of music. His works are active sources in that direction.

The paper shows those relevant refences from the works of Kālidāsa and technical interpretation for the same are supplied in order to say that Kalidasa is one among those great sanskritists who indirectly enriched the field of Music both in its theory and practice.

XIII-23

THE CLASSIFICATION OF RĀGAS INTO RĀGĀNGA BHĀṢĀNGA, KRIYĀNGA AND UPĀNGA

Dr. Miss. S. Seetha, Madras

Śārnga deva classified ragas into Mārgi and Deśi. The latter included the four kinds of rāgas viz. Rāgānga, Kriyānga, Bhāṣānga and Upānga. These ragas as expounded by Śārngadeva possess certain features which reflect the ancient grāma ragas and bhāṣas in some manner. Kriyānga ragas were said to be enotionally expressive in a special way. The meaning of the terms Rāgānga etc., has underevent a change just to suit the theory of the supremacy of the melakartas. The paper purports to treat this aspect in a critical manner.

XIII-24

THE SCIENCE OF ABBREVIATION IN ANCIENT INDIA

Dr. Bhagiratha Prasada Tripathi, Varanasi

In the literature of ancient India Praṇava was a famous word, which is called *om*. That is abbreviated of $a+u+m$. The abbreviation of Viṣnu's name is *a*, Śankara's name is *u* and Brahmā's name is *m* syllable. These abbreviations became so conventional that their complete names were forgotten and these abbreviations became expressive of those names afterwards.

Seven svaras of Sangītaśāstra are the abbreviations of ṣadja, ṛabha, gandhāra, madhyama, dhaivata and niṣāda respectively. The tradition of their abbreviations is ancient.

According to Jayamangalā commentary on Kāmasūtra this method of abbreviations in ancient India was famous as Akṣaramuṣṭikā.

According to nāmaikades'e namaikades'a grahaṇam the one part is accepted of some words.

The word Saṁvat is used much in Jyotiṣaśāstra in the sense of year. This is read in Avyaya of Pāṇinian gaṇapātha. This word is abbreviated from Samvatsara.

This method of abbreviation is shown in Pāṇinian system of the grammar mainly known as pratyāhāra.

Kātyāyana used the name of Pratyāhāra the method of abbreviation adopted in Pāṇinian grammar first of all. This is shown as Yogarūdha in the sense of abbreviation. In the Yogasūtra Patañjali used the word Pratyāhāra in the sense of taking out of the objects of senses. This is the method of going to abbreviate from wideness. This is the last finding of abbreviation of Pāṇini not only in India but in the world also.

XIII-25

A STUDY UPON THE ŚARĪRAGUṆADOṢAS MENTIONED BY SANGĪTALAKṢHAṆAKĀRAS IN TERMS OF MODERN KNOWLEDGE OF ANATOMY AND PHYSIOLOGY

S. A. Kumari Durga, Madras

Bhrata is the first Lakṣanakara to deal with the merits and demerits of the voice. After Bharata, Pārśvadeva, Sarangadeva, Harìpaladeva and Raja Someśwara speak about the gunadosha's of voice quality. It is learnt that the Lakshanakāras consider the loudness, steadiness, richness, smooth blending of Registers, pleasantness in singing high notes and ability to sing in all the three 'Sthānas' - 'Mandra, Mahya and Tāra' - with fluency are the neccessary qualities for a good singer. There qualities have been analysed in terms of modern knowledge of Anatomy and Physiology in this present paper.

XIII-26

रक्तचापम्

पंडित कविराज श्री घनश्याम मिश्र, पुरी

अयं रोगः अधुना अस्मद्देशे वहून् नरानाक्रमते, रोगस्यास्य कारणं लघुता, रात्रिजागरणं, मानसिकचिन्ता, अनिद्रा, शिरोघूर्णनं, खाद्येषु अरुचि, चित्त-चांचल्यं, ग्रीवायाः पीडा च इत्यादीनि वहूनि लिंगानि। यदा अस्य रोगस्य प्रादुर्भावः तदा पक्षाघातरोगेण नरः आक्रान्तः भवति। अयं रोगः प्रायेण वृद्धावस्थायां प्रादुर्भवति।

अस्माद्रोगाज्जायमानाः उपद्रवाः :- वैवर्ण्यं, पिपासा, गात्रगुरुता, अग्नि-मान्द्यं, दुर्बलता, रवाद्ये अरुचिः, स्वरभेद इत्यादयः।

अधुना अस्य रोगस्य चिकित्साक्षेत्रे सर्पगंधा सुपरिचिता। अस्य द्रव्यस्य गुणप्रयोगादीनां आयुर्वेदशास्त्रे न्यूनता न भवति।

इदमत्र साधारणं पथ्यं यत् येन खाद्येन वायुवृद्धिः न जायते तदेव सेवनीयम्।

XIII-27

साहित्यिक नाटक के शिल्प तथा रेडियो रूपान्तर के शिल्प में अन्तर

डॉ. मालती तंडन्, मैसूरु

किसी साहित्यिक कृति को प्रस्तुत करने की विधि तथा विधागत रचना-विधान के वैशिष्ट्य की संज्ञा है 'शिल्प'। बीसवीं शताब्दी की उत्कृष्ट भेंट है रेडियो तथा चित्रपट। इन विधाओं की खोज ने साहित्यक लेखक को अपनी भावनाओं को व्यक्त करने के अपरिमित साधन प्रदान किए हैं : नाटक-लेखक का कर्तव्य है लेखन की ऐसी विशिष्ट शैली जिसके माध्यम से पाठक उसकी कृति का पठन करते समय उस कृति के प्रत्येक अंश को अपने मानस पटल पर अंकित रंगमंच पर देखने जैसा अनुभव करे। प्रस्तुतीकरण के लिए केखक अपने को पाठक या दर्शक के स्थान पर रखकर अपनी कृति में वर्णित स्थलों का काल्पनिक अंश पर अवलोकन करता है।

जिस प्रकार रंगनाट्य का लेखक अपने को दर्शक या पाठक के स्थान पर रखकर अपनी कृति का निर्माण करता है, रेडियो रूपान्तर का रचयिता अपने को श्रोता के स्थान पर रखकर अपनी कृति के प्रत्येक संवाद का श्रवण करता है। ऐसा करते समय उसे रेडियो पर अपनी सीमाओं का ध्यान रखना पड़ता है। रंगमंच की सुविधाओं को उसे वहुत अंशों में भुला देना पड़ता है, जैसे साहित्यिक नाटक में समय के सीमान्त तत्व का अभाव रहता है। किन्तु रेडियो के लिए किसी कृतिका रूपान्तर करते समय उसे अपने को समय के बंधन में बाँन्धना पड़ता है। रेडियो पर शब्द की प्रधानता होने के कारण शब्दसंयोजना ऐसी करनी पड़ती है जिसमें वाचक को मालूम है कि श्रोता उसके अत्यंत समीप है। मानो वह सहज ही उसके हृदय से बातें कर रहा है। फलस्वरूप रूपान्तरकार ऐसी शब्दरचना करता है जो शब्दों से बिंबो को उत्तेजित करती है। इसमें श्रोता को कल्पना-शक्ति से कार्य लेना पड़ता है। वहां रेडियो–रुपान्तर में शब्द से उपर 'शब्द' की बाह्य ध्वनियों का महत्व होता है। इसी प्रकार के अनेक ऐसे तत्व हैं जो रूपान्तर के शिल्प से भिन्न करते हैं।

XIII-28

VIVIDHAVIDYĀVICĀRACATURĀ - AN UNPUBLISHED WORK OF KING BHOJA ON DHARMAŚĀSTRA

V. Venkatachalam, Ujjain

The Vividhavidyāvicāracaturā is a work on Dharmaśāstra by king Bhoja, which has not seen the light of day so far. The only authoritative reference to this work in earlier writings is that by MM Haraprasad Sastri, who has given a brief notice of it in his Catalogue of MSS in the Nepal Durbar Library, along with extracts from the beginning and end of the Nepal MS.

Dr. Raghavan, who presumably examined the MS personally gave a correct account of its contents in his inaugural address at the Bhoja Seminar organised by me at Ujjain in 1970; (Proceed under Publication) but he too was not aware that the apparently different Dharmaśāstra work of Bhoja, preserved in the same collection bearing the name *Bhojadevapaddhati* is not a different work, but is identically the same as Vividhavidyāvicāracaturā, though described as *Bhojadevapaddhati* in the primary as well as secondary

colophons. This came to light only when I examined both the MSS in full (on the basis of the photostats procured from Kathmandu) for editing both of them, presuming them to be separate works.

The *editio princeps* of Vividhavidyāvicāracaturā, edited by me with the help of the two MSS mentloned above from Nepal is under publication. as part of a comprehensive scheme of work on Bhoja, under U. G. C. auspices. The present paper is intended to introduce this work to the world of scholars and gives an account of the two MSS and a description of the various topics dealt with in the work and discusses, in brief, its place in Dharmaśāstra literature.

XVI-1

A UNIQUE MEDIEVAL (NĀTH ?) TEMPLE IN MARUGADDE, DIST. NORTH KANARA

A. Sundara, Dharwar

In Marugadde (Ankola Tk. North Kanara Dist.), located in the thick wild forest, the biggest of the five temples of c. 13th-14th c., all in ruins, is in its architectural elevation and wall sculptures unique. It (5·60 × 5·0 m. exteriorly) is entirely built in schist stone, overgrown with thick vegetation and looks approximately east. Its front, interiors and shikhara are in utter dilapidation so much so the interior ground plan cannot be known.

The most remarkable feature of the temple is its underground pillared hall (5·25 × 4·0 m. interiorly).

The exhibition of the erotic sculptures as prominently as the other sculptures af the Shaiva gods and goddess, and the provision of an underground hall which is not definitely a temple, would point out beyond doubt that the monument is not merely a temple for worship of the people but was actually meant for the performance of secret tantric Shaiva cult activities. The followers of "Nātha" cult who were the followers of Shiva and look upon Goraksha, one of the five Ādi Nāthas, as Bhairava and used to be engaged in such tantric activities as a part of their religious cult were comparatively in considerable strength in North and South Kanara region, during the late medieval times. The temple, only, one of its kind known in Karnataka, therefore appears to belong to the followers of this cult.

XVI-2

SCULPTUTES IN ARAḶITĪRTHA, BADAMI

S. V. Padigar, Dharwar

Located in the Valley of the Badami hills to the east of the town on the steep scrap of the hill, is a spot locally known as "Aralitirtha". Here is a shallow cave having a natural waterpond on the vertical wall of which are carved some interesting sculptures.

The sculptures are those of deities such as Sūrya, Durgā, Viṣṇu, Narasimha, Anataśāyī Viṣṇu etc.

Though belonging to medieval period, these sculptures have some of the characteristics of the early Chalukyan sculptural tradition.

Another interesting feature of these sculptures is that apart from Sūrya, most of the deities represented here are shown riding chariot drawn by horses.

Apart from the sculptures of the gods, there are some other sculptures, which seem to be of devotees. There are also some small shrines near by, which were probably meant for meditation.

There is also an inscription in nāgari characters which may be dated to late medieval period. In the inscription reference is made to goddess Mahālakṣmī of Kollapura.

XVI-3

PARA-VASUDEVA CULT IN UDUPI

Dr. D. Gururaja Bhatt, Udipi

Udupi, which has been known as Śivalli for more than a thousand and three hundred years, has a significant place in the history of religion and philosophy. Unfortunately, the inner essence of the religious evolution in this centre of ancient culture is not yet properly understood. The purpose of this paper is to high-light the origin, growth and development of the Vāsudeva cult in and around Udupi. Lack of epigraphical evidence need not subject a scholar or researcher to a state or uncertainty of ambiguity in this regard. For the recent discovery of several early sculptures representing Para - Vāsudeva and Krishna in this area has proud to be as anthentic and thrilling evidence of the predominence of this cult leading to its culmination in the exposition of the Tattva - vāda of Sri Madhvacharya as any epigraphic material. The role of Udupi in respect of the Krishṇa-Vāsudeva cult is of all India importance.

XVI-4

ವಿಮಲಸೂರಿ — ಕವಿಪರಿಚಯ
(ಜೀವನ, ಕೃತಿಸಂಖ್ಯೆ, ಮತ್ತು ಕಾಲಗಳ ಚರ್ಚೆ)

ಡಾ. ಎಸ್. ಎಸ್. ಬ್ಯಾತನಾಳ, ಮುಂಬಯಿ

ಜೈನಪರಂಪರೆಯ ರಾಮಾಯಣಗಳಿಗೆ ವಿಮಲಸೂರಿಯ ಪಉಮಚರಿಯಮ್ ಆದಿಕಾವ್ಯ. ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿಯೂ ಜೈನ ರಾಮಾಯಣಗಳ ಅಭ್ಯಾಸಕ್ಕೆ ಮೂಲ ಕೃತಿಗಳ, ಕವಿಗಳ ಪರಿಚಯ ಅತ್ಯವಶ್ಯ.

ವಿಮಲಸೂರಿಯ ಜೀವನ : ಕವಿ ಹೇಳಿದ ಗುರುಪರಂಪರೆ- ನಾಇಲಕುಲವಂಶ.

ವಿಮಲಕವಿ ಮತ್ತು ಪಂಡಿತ : ವಿಮಲನಿಗೆ ವಾಲ್ಮೀಕಿ ರಾಮಾಯಣ ಮತ್ತು ಮಹಾಭಾರತಗಳ ಪರಿಚಯ - ಪ.ಉ.ಚ.ದಲ್ಲಿಯ ಇತರ ಶಾಸ್ತ್ರಗಳ ಜ್ಞಾನ.

ವಿಮಲನ ಕೃತಿಗಳ ಸಂಖ್ಯೆ : 'ಹರಿವಂಶ'ವು ವಿಮಲನ ಕೃತಿಯೇ ? ಸ್ವಯಂಭುವಿನ ಹೇಳಿಕೆ - ವಿಮಲ ನೀತಿಕಾವ್ಯ, ಪ್ರಶ್ನೋತ್ತರಮಾಲಾಗಳು ಈ ಕವಿಯ ಕೃತಿಗಳೇ ?

ವಿಮಲಸೂರಿಯ ಮತ : ವಿಮಲ ಜೈನ. ಆದರೆ ಶ್ವೇತಾಂಬರನೇ ? ದಿಗಂಬರನೇ ? ಯಪನೀಯ ಪಂಥದವನೇ ? ಪ.ಉ.ಚ.ದಲ್ಲಿಯ ದಿಗಂಬರ ಸಂಪ್ರದಾಯಕ್ಕೆ ಅನ್ವಯಿಸುವ ಅಂಶಗಳು - ಶ್ವೇತಾಂಬರ ಸಂಪ್ರದಾಯಕ್ಕೆ ಸೇರುವ ಅಂಶಗಳು - ಯಾವುದೇ ಪಂಥಕ್ಕೆ ನಿರ್ದಿಷ್ಟವಾಗಿ ಸೇರಿಸಲಾಗದ ಅಂಶಗಳು- ಪರಸ್ಪರ ವಿರೋಧಿ ಅಂಶಗಳು- ಕವಿ ಯಪನೀಯ ಪಂಥದವನೇ ? - ಚರ್ಚೆ - ನಿರ್ಣಯ.

ಪ.ಉ.ಚ ದ ಕಾಲ : ವಿಮರ್ಶಕರಲ್ಲಿಯ ಭಿನ್ನಾಭಿಪ್ರಾಯಗಳು-ಕವಿಯ ಹೇಳಿಕೆಯ ವಿಮರ್ಶೆ - ಆಂತರಿಕ ಆಧಾರಗಳು - ಬಾಹ್ಯ ಆಧಾರಗಳು - ಪ.ಉ.ಚ.ದಲ್ಲಿಯ ರಾಜಕೀಯ ಅಂಶಗಳು - ವಿವಿಧ ಅಭಿಪ್ರಾಯಗಳ ಪರಿಶೀಲನೆ ಮತ್ತು ನಿರ್ಣಯ.

XVI-5

'GOMMAṬA' : A FRESH INTERPRETATION

Dr. B. S. Kulkarni, Dharwar

The celebrated monolithic colossal sculpture of Bāhubali in Sravana-Belagola, is popularly known as 'Gommaṭa'. Scholars such as T. N. Shrikantayya, A. N. Upadhye, Govinda Pai etc., have tried to cxplain the origin and meaning of the word and accordingly its appropriate application to Bāhubali who is not known by that name in the Jaina religion. A careful examination of these attempts by these scholars would indicate them to be highly scholastic, conflicting and thus unsatisfactory in one way or the other. Here the problem is approached from a different point of view.

The exact location of this most imposing statue on the round topped hill which is earliest in the series of such sculptures, probably led the people of the region i. e. Śravanabelagola to address naturally it as Gummaṭa meaning rounded hill or cupola and here the image on such a hill. Secondly in the popular mind the large sized image on a high hill especially in darkness would create fear as well and hence they would easily called it Gumma i. e. that which causes fear, and of the image, Gummaṭa while to the Jains the image is of Bāhubali to the people at large it is Gummaṭa.

Further it may be noted that a word with these popular meanings, would not be acceptable to the orthodox Jain Āchāryas. The Kannada word Gummaṭa has become Gommaṭa in Prakrit. Anyway the word was thus sanctified and came to be used with regard to the later statues of Bahubali in places like Karkala etc. But it may be noted that the word is of common usage and adopted by the people of even Non-Jaina community.

XVI-6

A RARE SAPTAMĀTRIKĀ FROM LAKSHMESHVAR

M. L. Shivashankar, Dharwar

A Saptamātrikā panel (1·60 × 0.35 m.) of dolerite stone (?) was unearthed some six months ago while digging in a cultivated field, in Lakshmeshvara. In the panel are as usual depicted the seven mother goddesses: Brāhmī, Māheśvarī, Vaiṣṇavī, Kaumāri, Vārāhī, Indrāṇī and Chāmūndā, but without Vinadhara Śiva and Gaṇeśa usually flanking them as also their Vāhanas. Some goddesses such as Brāhmī, Kaumārī wear makarakuṇḍalas some other patrakuṇḍalas. Nevertheless they hold usual attributes in the hands yet some of their features and attributes are particularly noteworthy, as for instance parashu of Māheshvari, Vajra of Indrāni, and most unusually the human head in Chāmunda's right upper hand.

The style and types of the attributes, such as the ajyasthali, sword, shield, prayaga chakra, vajra, of the ornaments and of the physical form, suggest the panel to be of undoubtedly, early Chalukyan period.

Although Lakshmeshvara appears to be an important place under the Badami Chalukyas as known from a latter stone inscription containing copy of a copper plate record of Kirtivarman II the above Saptamātrika of the early Chalukyan is the first to be noticed in the locality.

XVI-7

SOCIAL GLEANINGS FROM VIJAYANAGARA SCULPTURE : THE HAZARARAMA TEMPLE

K. P. Poonach, Bangalore

It is too wellknown that literature, like a mirror, reflects considerably the contemporary society, particularly the modes and behaviours, costumes

and coiffures, mental and moral levels etc., of the people. So is the case with Indian Art and Architecture irrespective of the time and space limits. In fact the sculptures and paintings provide an exact picture particularly of the different strata of the society, various classes and communities, head-gears, dress and ornaments, musical instruments, weapons of war, furniture, local traditions. extraneous influences etc, besides their aesthetic sense and religious affiliations. These factors are very well illustrated in the Vijayanagara sculptures, particularly in the Hazara Rama temple in Hampi. The narrative panels depicting the main episodes of the Ramayana and the bas-reliefs on the pillars shed welcome light on some of these aspects of the contemporary life.

XVI-8

PAÑCATANTRA OF VASUBHĀGA

Dr. Varadaraj Huilgol, Dharwar

It is noteworthy that Vasubhāga is a very good narrator of fables and that his Pañcatantra is wellknown from early times in South India and South Eastern part of Asia. Durgasiṇha who translated the Pañcatantra of Vasubhāga into Kannada in A. D. 1031 seems to be the first Indian Poet to mention very clearly the name of Vasubhāga as the writer of Pañcatantra. Hence the Pañcatantra of Durgasiṁha has great significance not only in the history of Kannada Literature but also in the Literature of India and the World.

Various manuscripts of Pañcatantra have been found in Java, Laos, Thailand, Malaya and South India and these manuscripts which are prior to A. D. 1200 have followed the tradition of the Pañcatantra of Vasubhāga. Dr. George Artola states that Tantropākhyāna written in Sanskrit may be the original work of Vasubhāga and that Durgasiṁha has not followed the Pañcatantra of Vasubhāga in his translation work. This is a problem for discussion.

There are two traditions of Pañcatantra - one is of Vasubhāga and another is of Viṣṇuśarma. Pañcatantra of Vasubhāga should be classified as Jain Pañcatantra. It seems that Vasubhāga might be in the first or second century in the central part of India belonging in those days to Karnatak. It may also be said that Vasubhāga is the first narrator of Pañcatantra and that Vishnusharma is of later times. If all these are proved then Karnatak shall be the birth place of fables and of story telling.

XVI-9

A UNIQUE PĀRŚVANĀTHA PANEL AT AIHOḶE

Dr. S. Rajasekhara, Dharwar

In the Jaina cave (*Meena Basti*) at Aihoḷe is a very rare panel depicting three important stages in the life of the 23rd Tirthankara. The panel occupies all the three walls of the western cell, covering a space of about 24 ' 3" in length and 7 ' 2" in height. As many as 26 figures are carved (some half finished). In the beginning of the panel is carved Pārśvanātha as a prince enjoying all the pleasures of life; next he is shown as seated on an āsana after his conquest of Kamaṭha and is flanked by Dharaṇēndra and Padmāvati. In the next scene is shown Indra on Irāvata marching towards the Jina to perform the abhishēka ceremony. This is a unique panel. No panel of such dimension and planning appeared to have been ever planned on any temple surface by Karnāṭaka artists.

XVI-10

PAINTED INSCRIPTIONS AT KURŪGŌDU

Dr. S. Rajasekhara, Dharwar

Kurugōdu (Bellāry Dt.) is strewn with pre-historic relics like palaeolithic and neolithic implements, megaliths and rock - paintings and historic antiquities like inscriptions and temples. The earliest hitherto known record of the place belonged to the Early Chālukyas. The present note is concerned with two painted inscriptions of the very early period of history discovered by Dr. S. Settar and myself (1974). They are found at a spot called Mudduganamūle in the Kurugōdu hill. One of them is written in black paint. It is indistinct because it is badly weathered and covered by dust and dirt. A few letters like Ma can be read with considerable difficulty. The letters are in the 1st century A. D. Brāhmī. The inscription proves that the town was of considerable importance at the beginning of the Christian era, a fact supported by the typical Sātavāhana pottery in the nearby fields. It happens to be the earliest painted inscription discovered so far. The second inscription written in red ochre is about 6′ 9″ in length. It has suffered considerably due to natural elements and rain water. The readable portion reads : nāmadhēyasya (?). It probably refers to a chief or an officer. It is in the characters of 4th-5th century A.D. Another label inscription on a nearby boulder is in early Chālukya characters and it refers to a person called Guṇahitaru.

XVI-11

NĪLAPAṬAS IN KARNATAKA

Dr. M. Chidananda Murthy, Bangalore

Nīlapaṭa was a para-religious or quasi-religious sect in ancient India, probably tāntric in nature, about which our knowledge is really limited. According to one source, it was a branch of Vajrayānism which was itself a variety of Buddhism. Sanskritic or non-Karnataka sources do not give us much useful data; but a good account of it can be gleaned from various Kannada sources.

The sect is mentioned by Somadeva in his Yaśastilaka-Campū, a narrative in Sanskrit. It is pertinent to note that he was a Kannadiga who composed under the patronage of the Rashtrakuta Kings of Karnataka in the 10th Century. Many of the Vachanakāras like Urilinga Peddi and Sakalesha Mādarasa mention this sect. A detailed description of the Nīlapaṭa 'saint' is found in Rāghavānka's Siddharamacaritra. The saints seem to have stressed the importance of material happiness. They accepted Kāma as a greater God than Shiva and rejected the myth that Shiva killed Kāma, the God of love. They were always accompanied by Women-saints and dressed themselves elegantly with all the marks reminiscent of the god of love. Other Kannada classics support this. They were materialists like Cārvakas, but not atheists like them, since they accepted Kāma as God supreme.

The number of references to the sect suggests that they were in Karnataka during 10th to 15th or 16th Centuries. What happened to them later it is not possible to say anything at present.

XVI-12

EPIGRAPHICAL EVIDENCE IN KARNATAKA ABOUT THE PROTECTION OF MONUMENTS

Madhav N. Katti, Madras

It is very much interesting to see that inscriptions in Karnataka provide a rich evidence showing how temples and other cultural edifices were protected and looked after by our forefathers throughout these centuries. This is to a great extent because the rulers themselves took a great interest in these matters and befittingly their queens, feudatories, local chieftains,

various merehant-guilds and other organizations and individuals caused the construction and repairs of temples, *basadis* and other monuments; granted lands and made various types of gifts for the purpose of worship, repairs and maintenance of these monuments.

The Bādāmi cliff inscription of Chalukya Pulakēsin I, dated Ś. 465 (A. D. 543) provides one of the earliest examples showing how the hillock was fortified and strengthened from bottom and top by the king for the sake of the prosperity (i. e., welfare) of the people - (Dharādharēndra-Vātāpim ajēyam-bhūtaye bhuvaḥ adhastād-uparishṭāchcha durgamētad-achīkarat). We have a noble example of Vikramaditya II of the same dynasty.

XVI-13

VACHANAKĀRA PRABHUDEVA

Dr. Siddaya Puranik, Srigiri

Among the vachanakāras of the age of Basava, Allamaprabhu occupies a place of pre-eminence due to his unique style and profound thoughts. His vachanas are replete with epigrams and aphorisms and remind us of the sūtra literature in Sankrit. They are characterized by effortless elegance, universality of outlook, enormous self-confidence coupled with disarming humility and transparent sincerity, a beautiful blending of jnāna and Bhakti, boldness of imagery and originality of ideas and crowning all, an over powering majesty that fascinates the elite and the illiterate alike.

Even his so-called "Bedagina Vachanagalu" though exasprerating to the ordinary reader, are a gold mine of meaninggful symbols, images and allusious· A systematic sliudy of these may enrich modern Kannada poetry also apart from making available to us symbols and images the freshness of which has not faded even after the elapse of Eight centuries.

पण्डित-परिषद्-विभागः

PP-1

भारतीयसंस्कृतौ योगावधारणा

–केदारनाथ त्रिपाठी, वाराणसी

भिन्नभिन्नदेशानां समाजानां च संस्कृतयः; तत्तत्समाजानाम् आधिभौतिकाध्यात्मोन्नत्या सह प्रकर्षमादधाति। काश्चन संस्कृतयः वर्षाणां नैकशतैर्विकास ह्रासं आसादयन्ति । भारतीयसंस्कृतिरत्रापवादोदाहरणमास्ते, यस्या उन्मूलने परेषाँ नैकशः दुष्प्रयत्नाः विफलाः । भारतीयसंस्कृतेः स्रोतांसि वेदाः, तत्पोषकानि च दर्शनानि स्मृतिपुराणादीनि सन्ति ।

भारतीयसंस्कृतिनिर्माणे, तत्स्वरूपाभिव्यक्तौ च योगदर्शनस्य महत्वपूर्णस्थानमास्ते। योगदर्शनं रागद्वेषमिथ्याभिमानादितो निवृत्तिमुपदिशति, तत्पालं च भारतीयसंस्कृतिमूर्तरूपेषु महापुरुषेषु स्पष्टमालक्ष्यते। एवम् योगादितत्त्वैः प्रापिता भारतीयसंस्कृतिः कथं न विश्वगौरवाय भवेदित्यादि. . . .

PP–2

अष्टभाषा–बहिरी–गोपालरायकविः

–क. लक्ष्मणशास्त्री, हैदराबाद

आन्ध्रप्रदेशीय 'वनपर्ति' संस्थानपालकानां अष्टमो राजन्यः 'अष्टभाषाबहिरीगोपालरायकविः । अयं राजकविः ख्रिस्तब्दीयाष्टचत्वारिंशदुत्तरषोडशशततम (१६४८) वत्सरादारभ्य राज्यं शशास। अयं अष्टभाषासु विद्वान् कविश्चाभूदिति 'अष्टभाषा' इति सार्थकं बिरुदमवाप । अपि च, श्येनवत् निपत्य शत्रून्न्मूलयतिस्मेति 'बहिरी' इति विरुदेन सम्भावयामास ।

न केवलं स राजकविः किन्तु, सर्वशास्त्रपारङ्गतश्चासीत् सः 'रामचन्द्रोदय' नाम्नो यमककाव्यस्य रचयिता।

इदं यमककाव्यं अतिजटिलमिति, स्वाभिप्रायख्यापनीं व्याख्यां स्वयमेव रचयामास। 'नाटकान्तं कवित्वं' इति सूक्त्यनुसारेण 'शृङ्गारमञ्जरीभाण' नामकं रूपकमपि निर्ममौ। गोपालरायस्य भागिनेयः 'बिज्जुल-तिम्मभूपालः मुरारेः अनर्घराघव' नाटकं श्रव्यकाव्यत्वेन अनदितवानान्ध्रभाषायाम्। तदप्यति मनोहरम् । अतः, तत्कुकुम्बे नैके राजकवय आसन्निति ज्ञायते।

PP-3

आत्मनामभेदः

–श्रीमधुसूदन वेदान्तशास्त्री, कालिकता

सर्वशास्त्रशिरोभूतं वेदान्तशास्त्रम् । चतुर्दशविद्याः साक्षात् परंपरया वेदान्ततत्वप्रतिपादिकाः । तत्र च वेदान्तशास्त्रे प्रतिपाद्यमेकमेव तत्त्वं वर्वर्ति ब्रह्मात्म्यैक्यम् । सृष्ट्यादिवाक्यानि चोनेनिषत्सु अस्यैव ब्रह्मात्म्यैक्यस्य बोधने समन्विताने । आत्मनामभेदेऽनुमानमपि प्रमाणं भवति । किं च भेदस्यापि प्रत्यक्षादिप्रमाणैरसिद्धत्वात् एकमेव वस्तु सिद्धयतीति सर्वश्रुतिस्मृतीतिहासपुराणां डिण्डिमः ।

PP-4

'रसो वै सः'

भाईशंकर पुरोहित, बंबई

काव्ये रससिद्धान्तं मुकुटायमाणत्वेनाङ्गीकुर्वाणा अभिनवगुप्तप्रभृतय आचार्याः श्रुतिसम्मतम् आचार्यशङ्करेण च परिष्कृतं वेदान्तवाक्यतात्पर्यरूपं ब्रह्म–स्वरूपमेव रसानुभवरूपं निर्वर्णयन्ति । अद्वैतिभिः श्रुतिवाक्यसहस्रमन्थनेन यो मुक्तप्राय्योऽनुभवो जीवब्रह्मैक्यस्वभावो निरतिशयानन्दरूपश्च निरूपितः स एव रसानुभवत्वेन प्रतिपाद्यते काव्यशास्त्रविचक्षणैः । अतो विषयेऽत्र रससिद्धान्तिन आलङ्कारिका अद्वैतिभ्योऽधमर्णाभवन्ति । मुक्ताभवस्य रसानुभवस्य च निमित्तेषु स्वरूपे च भवति साम्यम् । केवलं नामान्येव हेत्वादीनां भिद्यन्ते । वेदान्तशास्त्र–शेखरायमाण एव सिद्धान्तः काव्यतत्वगवेषकैः सामान्यजनानुभवपदवीमारपितः सर्वावस्थास्वपि निरुपाधिकस्यात्मन आनंदघनता वर्षतीति निःसन्दिग्धं समाहितम् ।

PP-5

आवसथ्याधानम्

–पं. विद्याधरशास्त्री भिडे, पुणे

श्रुतिपठितानां श्रौतयज्ञानाम् अनुष्ठानार्थम् आधानपूर्वकं श्रौताग्नीनां स्थाप–नम् आवश्यकम् । अतः अग्न्याधानमेव प्राथम्यमर्हति सर्वेषु श्रौतयज्ञेषु । तत्र

गार्हपत्यदाक्षिणात्याहवनीयानां त्रयाणामेव आधानं ब्राह्मणेषु विहितम् । श्रौतसूत्र-कारैः एतेषाँ त्रयाणाम् आधानसमकालं सभ्यस्य आवसथ्यस्य च अग्नेराधानम् उप-दिष्टम् । किं तु आवसथ्याग्नौ कीदृशं कर्म अनुष्ठेयमिति सामान्यतः न प्रतिपादि-तम् । पारस्करगृह्यसूत्रकारेण तु आवसथ्यस्याधानं स्वातन्त्र्येण विधाय तत्र गृह्यकर्मणाम् अनुष्ठानम् उपदिष्टम् । अतः आवसथ्यस्याग्नेः कियत्प्रमाणं श्रौतत्वं गृह्यत्वं च इति विवेचितम् अस्मिन् प्रबन्धे । अयम् आवसथ्यो विवाहग्नेर्भिन्नः, शालाग्निशब्देनापि व्यवहृतः कैश्चन सूत्रकारैः । अपरैस्तु विवाहाग्निरेव औपासनाग्निः गृह्याग्निर्वा इति संदर्श्य तस्मिन्नग्नौ गृहयाणि कर्माणि उपदिष्टानि । आवसथ्या-धानं श्रौताधानप्रतिरूपं गृह्यं कर्म केवलं पारस्करेण विहितमिति तस्य वैशिष्ट्यमपि अत्र प्रतिपादितम् ।

PP–6

'कारके १.४.२३ पाणिनीय सूत्रस्य सिद्धान्तितार्थः'

–वा. बा. भागवत, पुणे

सूत्रस्यास्य यथाश्रुतः अर्थः 'क्रियाजनके' इति भवति, परम् अयं यथाश्रुतः अर्थः न प्रकरणसंगतः, नापीष्टसाधकः । अतः तं यथाश्रुतम् अर्थम् अगत्या परित्यज्य किमपि अर्थान्तरं प्रकरणसंगतम् इष्टसाधकं च स्वीकार्यम् । तत्र त्रयः अर्थाः संभवन्ति विभक्तिविपरिणामः वचनविपरिणामः, योगार्थस्वीकारः एते षामुपायाना समाश्रयेण । ते च यथाक्रमं यथा–

१) विभक्तिविपरिणामः– तत्र यथाश्रुतां सप्तमीं व्यत्यस्य प्रथमां संपाद्य च 'कारकम्' इति संज्ञापरं उत्तरसूत्रेषु प्रतिसूत्रम् अधिकृत्यकारकं सदपादानम् इति, कारकं भवति अपादानं च भवति इति वा वाक्यभेदेन संज्ञाद्वयविधानम् ।

२) वचनविपरिणामः– कारके इति एकवचनं व्यत्यस्यकारकेषु इति बहु-वचनं संपाद्य निर्धारणसप्तम्या उत्तरोत्तरसूत्रेषु 'कारकेषु अपादानम्, कारकेषु संप्रदानम्' इत्यर्थाङ्गीकारेण पूर्वसिद्धस्य कारकस्य अपादानादि संज्ञा कारणम् ।

३) योगार्थस्वीकारः– करोति कर्तृकर्मादि व्यपदेशान् इति व्युत्पत्या कारक-शब्दः क्रियापरः ततश्च कारके नाम क्रियायाम् इति विषयसप्तम्या उत्तरोत्तरं

प्रतिसूत्रम् अपायेकारके–अपापरूप क्रियायाम्–इत्यर्थ संबंधः। एतेषु त्रिष्वर्येषु कः आकरग्रंथ संमतः, कः टीकाकारैरनुगृहीतः, कश्च इष्टसाधकः इति विषये गुणदोष–विमर्शः।

PP–7

स्वतन्त्रः कर्ते १-४–५४ तिसूत्रार्थविचारः

–पेरि सूर्यनारायणशास्त्री

अत्र सूत्रे स्वतन्त्रशब्दः रूढ्या प्रधानवाचको भवति। स्थालीक्ष्ये यत्ने पचिना कथ्यमाने स्थाली स्वतन्त्रेति कारकेति सूत्रस्य भाष्यात् धात्वर्थव्यापाराशयत्वं यस्य तन्निष्टमेव स्वातन्त्र्यं स्वीक्रियते। एवं च धात्वर्यव्यापाराशयः, कर्ता- कर्तृ–संज्ञःस्यात् इति सूत्रार्यः सिध्यति कौण्डभट्टरीत्या॥

नागेशस्तु–तद्धात्वर्थीय कारकयचक्र प्रयोक्तृत्वं स्वातन्त्र्यम् एवं स्वेच्छाधीन–प्रवृत्ति निवृत्तिकत्वम् स्वातत्र्यम्। आद्यं कारके इति सूत्रे द्वितीयं स्वतन्त्रः कर्तेति सूत्रभाव्ये स्पष्टम् इत्यभिप्रैति॥

भाट्टरहस्ये खण्डदेवस्तु– यद्धात्वर्थावधिलिङ्गानन्वयिपदोपस्याप्यार्थाश्रयत्वं यस्य तस्य तद्धात्वर्थकर्तृत्यम् इति प्रतिपादयामास।

नैयायिकास्तु- कृत्याश्रायत्वं कर्तृत्वं इति वदन्ति।

एतदुभयमिप अयुक्तम्। कृतेरपि धातुलभ्यतया धान्वर्यव्यापाराश्रायत्व–मिति लक्षणस्यैव युकृतत्वात् इत्यलम्॥

PP–8

शब्दलिङ्गविमर्शः

–डा. श्रीधर भास्कर वेर्णेकर, नागपुर

जगति प्रायेण सकलभाषासु स्त्री–पु–नपुंसकलिङ्गवताम् एव शब्दानां व्यव–हारे प्रयोगः क्रियते। तत्र उर्दू हिन्दी सदृशासु कासुचिद् भाषासु लिङ्गद्वयमेव

शब्दानां वर्तते । संस्कृतसाहित्यकारैः व्याकरणकोशयोः निर्धारितस्य व्यत्यये "अप्रयुक्तत्वदोषः" समुदाहृतः । नियतलिङ्गव्यत्ययेन "पदार्थोपस्थितिविलम्बः" भवतीति प्रदीपटीकाकृतो मतम् । लौकिकव्यवहारेऽपि शब्दलिङ्गव्यतिक्रमो हास्यास्पदं भवति । अतः शब्दलिङ्गविवेकस्य महत्त्वं सिध्यति ।

"स्तनकेशवती नारी लोमशः पुरुषः स्मृतः ।
एतयोरन्तरं यच्च तदभावे नपुंसकम् ॥"

इत्यादिनियमानुसारं प्रायेण लौकिकं स्त्रीत्वादिकं गण्यते । परं न तच्छास्त्रीयम् । तत्र "स्तोः श्चुना श्चुः" इत्यत्र सूत्रे भगवता पाणिनिना संस्कृतभाषायामपि शब्दाल्लिङ्गनिर्णयो हि सर्वथा लोकायत्तो न तु व्याकरणशास्त्रायत्त इति स्वाभिप्रायः कथं ज्ञापितः इत्यस्मिन् नातिदीर्घे निबन्धे प्रतिपादितम् अस्ति ।

PP–9

शब्दनित्यत्वविचारः

–वीरेश्वर कृष्ण डोंगरे, सिकन्दराबाद

शब्दस्यानित्यत्वे पदपदार्थसंबन्धस्य कृत्रिमत्वेन शब्दस्य निरपेक्षं प्रामाण्यं न स्यादिति नैय्यायिकादिसम्मतं शब्दाऽनित्यत्वं निराकृत्य सप्रमाणं नित्यत्वं व्यवस्थापितं जैमिनिना । तत्र अनित्यत्वसाधकैरुपन्यस्ताः, प्रयत्नानन्तरदर्शनम् उच्चरितप्रध्वस्तत्वं, शब्दं कुर्वित्यादयः प्रयोगाः युगपन्नानादेशोपलब्धिः, प्रकृतिविकारभावः, बहुभिरुच्चार्यमाणस्य शब्दस्य वृद्धिः इत्येवंरूपाः षड्हेतवः। ते च "समन्तु तत्र दर्शनम्" इत्यादिभिः षड्भिः सूत्रैः नित्यत्वपक्षेऽप्यविरुद्धा इत्युपपाद्य–अनित्यत्वपक्षे शक्तिग्रहकालिकस्य शब्दस्य प्रयोगकाले अभावादर्थबोधाऽनुपपत्तिः, स एवायं गकार इत्यादि प्रत्यभिज्ञाया अपि स्वरसतः अनुपपत्तिः, वैदिकलिङ्गविरोधः, इत्येतादृशैर्हेतुभिः नित्यत्वं व्यवस्थापितम् ।

PP–10

कालिदासरूपकेषु वस्तुविभागः

–रेवाप्रसाद द्विवेदी, वाराणसी

कालिदासस्य रूपकेषु सूच्यं वस्तु निम्नलिखितेषु स्थलेषु नायकानां वेशान्

यावद् विस्तरमपेक्षते–

१) मालविकाग्निमित्रस्य ५) अङ्कारम्भे
२) विक्रमोर्वशीयस्य २) अङ्कारम्भे
३) शाकुन्तलस्य च ४, ६) अङ्कद्वयारम्भे

विस्तरे युक्तिः–'सूच्यत्वस्य तदवधिकत्वम्'। सति च विस्तरे प्रवेशका मिश्रविष्कम्भकत्वेन परिणामयितव्याः, यद्यपि भरतस्य नाट्यशास्त्रे प्रवेशकमात्रस्यैव प्रपञ्चः, तदेव च कालिदासादर्शः, तथापि भास इव कालिदासेऽपि प्रवेशकान्तरेभ्यो वैलक्षण्यप्रतिपत्तये प्रथमाङ्कारम्भकाः प्रवेशकाः संज्ञान्तरमर्हन्तीति परम्पराप्राप्तानि विष्कम्भक–शुद्धविष्कम्भक–मिश्रविष्कम्भक–पदानि सूच्यस्य वस्तुन आरम्भे कोष्टकेषु अन्ते च स्वातन्त्र्येणोपनिबद्धव्यानि। अङ्कोल्लेखस्तदनन्तरमेव कार्यः न तु ततः पूर्वम्। कार्यश्चाङ्कारम्भेऽङ्कोल्लेखः, न तु त्याज्यः।

PP–11

शक्तिविशिष्टाद्वैतसिद्धान्तः

–पं. नागभूषणशास्त्रिणः, धारवाड

विदितमेवेदमत्रभवतां विपश्चितां यदस्माकं भारते प्रचलितेषु दार्शनिकसिद्धान्तेषु शक्तिविशिष्टाद्वैतसिद्धान्तोऽप्येकः स्वीयमेव वैशिष्टयं संप्राप्य वर्तत इति। अस्य सिद्धान्तस्य वैशिष्टयं सर्वश्रुतिसमन्वयेऽस्तीति श्रीपतिपंडितेन ब्रह्मसूत्रभाष्ये सम्यगुक्तम्।

तस्य व्युत्पत्तिरित्थं क्रियते- शक्तिश्च शक्तिश्च शक्ती; ताभ्यां विशिष्टौ जीवेशौ, तयोरद्वैतं शक्तिविशिष्टाद्वैतमिति। अस्य साधकत्वेन ज्ञानकर्मसमुच्चयोऽपि स्वीकृतः।

PP–12

सप्तपदीतत्व–मीमांसा

–ए. एस्. वेङ्कटनाथन्, मैसूर

रङ्गनाथं कविं नत्वा चैतन्यस्तन्यदायकम्।
हृद्यं सप्तपदीतत्वं दिव्यसख्यनिरुपकम् ॥ १ ॥

इत्यादयः द्वाविंशतिश्लोकाः आनुष्टुभेन छन्दसोपनिबद्धाः।

PP–13

शरणागतितत्त्व–मीमांसा

–ए. एस् वेंकटनाथन्, मैसूर

ध्यायं ध्यायं परं ज्योतिः श्रीरङ्गं सद्गुरुं विभुम् ।
शरणागतितत्त्वस्य मीमांसां विदधात्ययम् ॥ १ ॥

इत्यादयः पञ्चविंशतिश्लोकाः नैकवृत्तैर्विनिबद्धाः ।

PP–14

भारतरत्न इन्दिरागान्धिभारतसञ्जीवनीगाथा

–पं. नारायण वासुदेव तुंगार, पुणे

भारतोऽयं विजयतां यावच्चन्द्रदिवाकरौ ।
भारतं शुभं श्रेष्ठं नौमि माङ्गल्यसिद्धये ॥ १ ॥

इत्यादीनि षोडश पद्यानि रचितानि वर्तन्ते ।

PP–15

दिङ्नागोक्तहेत्वाभासविमर्शः

–एस्. बी. रघुनाथाचार्य, तिरुपति

न्यायप्रवेशकसूत्राभिधे बौद्धन्यायनिबन्धे दिङ्नागेन असिद्धानैकान्तिकविरुद्धाख्याः त्रयः हेत्वाभासाः निरूपिताः । तत्र तेन चतुर्धा असिद्धः, षोढा अनैकान्तिकः, चतुर्धा च विरुद्धः, विभक्तः । यथाक्रममुदाहरणानि च दत्तानि ।

हरिभद्रसूरिणा न्यायप्रवेशवृत्तौ, चन्द्रसूर्यपरनाम्ना पार्श्वदेवेन न्यायप्रवेशवृत्तिपञ्जिकायाञ्च तन्मतं सोपष्टम्भं समर्थितम् ।

हेत्वाभासविभागे तेनानुसृतः पन्थाः न युक्तिसहः इति मतान्तरप्रदर्शनपुरस्सरं सादृश्यपद्धत्या पत्रेऽस्मिन् प्रतिपाद्यते ।

PP–16

चार्वाकतन्त्रे नैषधीया भ्रान्तिः

–डा. मन्जुल मयङ्क पन्तुल, शान्तिनिकेतनम्

श्रीहर्षविरचितस्य नैषधमहाकाव्यस्य सप्तदशे सर्गे चार्वाकनाम्नि, चौर्यबलात्कारपारदारिकादिसमाजविघातकानामपि कर्मणामारोपः कृतः। स च दण्डनीतेः समर्थके लोकायतिके चार्वाके असिद्धो जायते। जयादित्यवामनयोः काशिकावृत्तौ "संमाननोत्सञ्जनाचार्यादि" पाणिनीये सूत्रे लभ्यमानस्य सम्माननपदस्य सोदाहरणे व्याख्याने "वदते चार्वी लोकायते" प्रभृत्युद्धृतयो महत्त्वमावहन्ति। तत्रैव चार्वीपदस्य विवृतौ "चार्वी बुद्धिः तत्संबन्धादाचार्योऽपि चार्वी, स लोकायते शास्त्रे पदार्थान्नयते उपपत्तिभिः स्थिरीकृत्य शिष्येभ्यः प्रापयति, ये युक्तिभिः स्थाप्यमानाः पूजिताः भवन्ति" प्रभृत्युद्धरणेन चार्वाकतन्त्रं प्रति समायान्त्याः लोकास्थायाः मूर्त्तं चित्रं लभ्यते। एतत्सर्वं विज्ञायापि नैषधकर्त्रा चार्वाकचरित्रे कथमनल्पजल्पनं कृतं मिथ्यात्वञ्चारोपितमिति प्रहेलिकायते। उपरिष्टादुल्लिखितानां तु विषयाणां नैषधे विस्मृत्यापि संकीर्तनं न दृश्यते। वस्तुतः श्रीहर्षस्य ज्ञानलवदुर्विदग्धताया एवेदं फलम्। अतएव चार्वाकतंत्रे नैषधीयभ्रान्तेः निरासः अस्य प्रबन्धस्य विषयः।

PP–17

शिक्षाशास्त्रविषयकस्य अप्रकाशितस्य ग्रन्थस्याध्ययनम्

–कें. आर. जोशि, नागपुर

हस्तलेखक्रमाङ्कः – एन्. एम्. ६३१६ (नागपुर–विश्व–विद्यालयीये हस्त–लिखितालये)

पृष्ठसंख्या – ३७, कारिकासंख्या ७३

विषयः – शिक्षाशास्त्रविषयक ऋग्वेदगतैरुदाहरणैः कृतविवरणः सुबोधवृत्ति–सनाथ ग्रन्थः।

ग्रन्थकर्ता – शंकराचार्यः (?), वृत्तिकर्ता–विनायकः। क्रमविज्जनार्दनस्य पुत्रः।

लेखनतिथि:– शके १५३९ आश्विनमासे शुक्लपक्षे रविवासरे प्रतिपत्तिथि: ।

ग्रन्थविशेष:–शिक्षाशास्त्रं वर्णोच्चारव्यवस्थां निरूपयति । शिक्षाशास्त्रविधेय-कोऽयं ग्रन्थो विशेषत: ऋग्वेदवर्णोच्चारं निरूपयति । ऋग्वेदवर्णोच्चारविचार: संप्रति प्राधान्येन ऋक्प्रातिशाख्ये समुपलभ्यते । परं तत्र ऋक्प्रातिशाख्ये दैवतच्छ-न्दोविचारप्रभृतयो विविधा विचारा: परामृष्टा: सन्ति । शिक्षाशास्त्रविषयकेषु पाणिनिशिक्षाप्रभृतिषु ग्रन्थेषु सामान्येन लौकिकवैदिकशब्दानामुच्चारणं विचारितम्। अत्र ग्रन्थे ऋग्वेदपाठिनां छात्राणां कृते संक्षिप्तं सुबोधं च शिक्षाशास्त्रं निरूपयितुं ग्रन्थकारेण प्रयतितम् । ग्रन्थकर्तुरस्य प्रयत्नविशेषस्य समीक्षां तन्वानोऽयं निबन्ध इष्टस्थलेषु पाणिनिशिक्षया ऋक्प्रातिशाख्येन च तुलनयाऽस्य ग्रन्थस्य शिक्षाशास्त्रे महत्त्वं विमृशति ।

PP–18

संस्कृतभाषाया व्यावहारिकीत्वे पाणीनीयशास्त्रे गमकानि

–पं. एन्. रंगनाथ शर्मा, बेंगलूरु

संस्कृतभाषा दैनन्दिनिकव्यवहारगोचरा उत नेति विचार्यते । केचित् खल्वेव-माहु: कदाचिदपि व्यवहारोपयुक्ता न बभूव, तर्हि ब्राह्मणेष्वेवेति ।

भाषायां परिदृश्यमाना: शब्दा: लोकव्यवहारविषयतां बाढं गमयन्ति। तेषां बाहुल्येनोपलब्धि: संस्कृतभाषाया व्यवहारोपयुक्ततां स्फुटयति । तादृशा: शब्दा: पाणिनीयशास्त्रे यत्नतो व्युत्पादिता: ।

इदमपरमवधेयं विद्वद्भि: । सर्वास्वपि भाषासु केचन शब्दसंघातविशेषा: सन्ति, यत्प्रविष्टा: शब्दा अन्योन्यसमभिव्याहारेणार्थविशेषं बोधयन्ति । शब्दानामिदं विशिष्टस्वरूपं द्राघीयसा कालेन व्यवहारत: समुत्पद्यते भाषासु । सन्ति च भूयांसि तादृशशब्दस्वरूपाणि संस्कृतभाषायां यान्यनुशासनैर्ज्ञापयत्याचार्य: ।

एवं पात्रेसमित:, गेहेनर्दी, मातरिपुरुष:, इत्यादयो भूयांस: शब्दा: पाणिनीये

व्युत्पादिता दैनन्दिनिकव्यवहारगोचराः। भाष्यकारस्य कानिचिन्निदर्शनवाक्यान्यपि संस्कृतभाषाया व्यवहारविषयतां साधु गमयन्ति ॥

PP–19

जगत्कारणं औपनिषदश्च स्फोटः

ब्रह्मश्री कृष्णशास्त्री सङ्गम, नरेगल्ल

अस्य प्रपञ्चस्य चिन्त्यमाने खलु उपादानकारणे चेतनस्य हेतुता स्फुटं प्रतीयते। तत्तु कारणं ज्ञप्तिस्वरूपम्। सैव परा–पश्यन्ती–मध्यमादिभेदेन विवर्तमाना सकलां सृष्टिं निर्मिमीते। सा खलु ज्ञप्तिः स्फोटाख्यशब्दतत्वात्मिकेति ब्रह्मपदादिभिः व्यपदिश्यते। अयमेवार्थो हरिणापि स्फोटाख्यमक्षरतत्वं ब्रह्मेति व्यपादिश्यत। स एव स्फोटः परा वाक् ॥

स्फुट्यते व्यज्यते वर्णैरिति स्फोटः वर्णाभिव्यङ्ग्यः। स्फुटीभवत्यस्मादर्थ इत्यर्थप्रत्यायकोऽपि स इति निरवोचन् भगवन्तः श्रीविद्यारण्यचरणाः।

ब्रह्मसूत्रभाष्यादौ मीमांसाग्रन्थेषु स्फोटनिबर्हणं तत्र तत्रोपलभ्यते, न सर्वथा तच्चिखण्डयिषयेति विभावनीयम्।

औपनिषदत्वं चास्य स्फोटस्य भूरादिशब्दैः सृष्टिकर्तृत्वोपनिषद्रूपत्वादिभिः स्फुटमेव। तस्माद्वैयाकरणमूर्धन्यैरभ्युपगम्यमानः स्फोटोऽयं नैकप्रमाणयुक्तिभिरनवस्फोट्य इति निरवद्यम्। विस्तरस्तु एतदनुषङ्गिणि प्रबन्धेऽस्मदीये प्रादर्शीति शिवम् ॥

PP–20

नागेशभट्टैः स्वीकृता "परा वाक्"

वेंकटेशशास्त्री जोशी, पुणे

नागेशभट्टैः परमलघुमञ्जूषायां "परा, पश्यन्ती, मध्यमा, वैखरी चेति" वाण्याश्चत्वारो भेदाः पाणिनीयव्याकरणशास्त्रपरंपरायामिदंप्रथमतया स्वीकृताः।

भर्तृहरिणा तु पश्यन्ती, मध्यमा वैखरी चेति त्रयो भेदा एवोपवर्णिताः। पतञ्जलिना महाभाष्ये अत्र विषये अनौत्सुक्यमेव दर्शितम्। "आत्मा बुद्ध्या समेत्यार्थान् मनो युङ्क्ते विवक्षया। मनः कायाग्निमाहन्ति स प्रेरयति मारुतम्।" इत्यादि पाणिनीयशिक्षायां यद् वाण्याः उत्पत्तिविषये वर्णनं दृश्यते तस्य "परा" रूपायाः वाण्याश्च कोऽपि संबन्धो वर्तते वा ? इत्यस्मिन् विषये प्रथमतो विमृश्य अन्ततो नागेशभट्टैः स्वकीययोगशास्त्राभ्याससुदृढसंस्कारबलादेव परारूपायाः वाण्याः भेदः पाणिनीयव्याकरणशास्त्रपरंपरायाम् इदंप्रथमतया प्रस्तूयते इति अस्मिन् प्रबन्धे प्रतिपाद्यते।

PP–21

'श्री प्रतीहारेन्दुराजस्य लघुवृत्त्याश्रितकाव्यतत्त्वविवेचनम्'

–डा. दशरथ द्विवेदि, गोरखपुर

भट्टोद्भटस्य काव्यालङ्कारसारसंग्रहकृतौ लघुवृत्तिटीकाकृदिन्दुराजोऽभिनव भट्टगुरुः सुविदित एवास्ति तत्र प्रेक्षावतां काव्यतत्त्वावगाहनपराणां प्रतिभाजुषां विदुषाम्। लघुवृत्ताविन्दुराजेन न केवलं भट्टोद्भटप्रतिपादितसिद्धान्तानामेव समीचीनं व्याख्यानमासूत्रितं प्रतिपदं स्वकीयकाव्यमतमपि सम्यगुपस्थापितमित्येतेषां मौलिकविवेचनानामेवात्र प्रकृते सम्यग्विनिवेशनं परिदृश्यते।

PP–22

कालिदासचित्रितः विदूषकः

–डा. एल्. जि. जोशि, कुमटा

कविकुलगुरुणा कालिदासेन रचिते नाटकत्रये चित्रिताः विदूषकाः अन्यसाम्प्रदायिकविदूषकाः इव वेषभूषणादिभिः विचित्रोक्तिभिश्च हास्योत्पादकाः सन्ति। तथापि तेषां चित्रणे कवेः कौशल्यं दरीदृश्यते। विशेषतः मालविकाग्निमित्रनाटके चित्रितः गौतमनामा विदूषकः वैशिष्ट्यपूर्णः वर्तते। कालिदासस्य सर्वविदूषकेषु गौतमः श्रेष्ठ.। सः अन्यविदूषकवत् भोजनप्रियः, ब्रह्मबन्धुः स्वप्नशीलश्चापि वर्तते। किन्तु स विस्मरणशीलः परप्रत्ययनेयबुद्धिः नास्ति। नायकस्य अग्निमित्रस्य कार्यान्तरसचिवः गौतमः मेधावी, चतुरः प्रत्युत्पन्नमतिश्च विद्यते। कामातुरस्य अग्नि–

मित्रस्य प्रियादर्शने, समागमे च सहायकः भवति । एवं प्रज्ञाचक्षुः गौतमः नायकस्यापि नायकः वर्तते । राजकारणपटुः सः हास्योक्तिभिः प्रेक्षकाणां मनः आवर्जयति । सः सर्वविघ्नान् परिहरति । गौतमस्य कार्यकौशलेन सुप्रीता देवी धारिणी तस्मै कामतन्त्रसचिव इति पदवीं प्रदास्यति । सः तत्पदं कथं प्राप्नोति इत्यय एव पण्डितपरिषदि विचार्यमाणः विषयः । इति शम् ।

PP–23

वर्णसमवायः पाणिनिकर्तृकः–लघुविमर्शसारः

–पं. एन्. टि. श्रीनिवासय्यंगार, बेंगलूर

शब्दानुशासनं निर्मातुमुद्युक्तः पाणिनिराचार्यः बह्वर्थगर्भाणि लघ्वक्षराणि सूत्राणि प्रणिनाय । तत्र अइउण् इत्यारभ्य हल् इत्यन्तम् चतुर्दशसूत्राणि एवमेव वर्गसमवाय इति व्यवपदेशः ।

अस्य महेश्वरः कर्ता इति केचित् । श्रुतिरेवेत्यपरे । महेश्वरोपदिष्टत्वं निमित्तीकृत्य माहेश्वरसूत्राणीति प्रसिद्धिरिति कतिचन वर्णयन्ति । परंतु अस्य वर्णसमवायस्य कर्ता पाणिनिरेवेति समर्थनं प्रबन्धस्योद्देशः ।

PP-24

"असदृक्षता चाक्षपादीयदर्शनस्य"

- राजेश्वरशास्त्री उप्पिनबेटगेरी, धारवाड

विद्या हि वेदनं, तत्तु पुरुषार्थस्यैवेति तत्साधनतामापन्नैर्वेदैरेव संबोभवीति अतस्तद्रक्षणाय न्यायदर्शनस्यैव (तर्कापरपर्यायस्य) मूर्धन्यता संचकास्ति । सर्वशास्त्रोपकारकत्वं चास्य अनुमानोपष्टम्भकत्वेन बाभ्राक्ति सर्वव्यवहारेषु अनुमानमन्तरा न पुनरेकान्तो भवितुमर्हति। न्यायालयीयव्यवहारस्तु तर्कप्रयुक्त एवेति विदितमेव समेषाम् । अतएव प्रत्यक्षागमाभ्यामीक्षितस्यान्वीक्षा, अनुमितिरित्यर्थः । तद्व्युत्पादकं शास्त्रमान्वीक्षकमिति श्रीमन्तो जयन्तभट्टा सुसङ्गतं सङ्गिरन्ते । इदं दर्शनं चक्षुरिव विद्यास्थाने निरमायि । निखिलान्यपि शास्त्राणि न्यायोपष्टम्भेन दुस्तरतत्त्वं प्रकाशयन्ति दृढयन्ति च स्वमतानीत्यसदृक्षताऽऽन्वीक्षिक्याः ।

PP–25

अपि नाम सत्यमीश्वरस्य सर्वज्ञत्वम् ?

–श्रीगुरुमूर्तिशास्त्री सिदगी, तिळवल्ली

विचित्रः प्रपञ्चोऽयं न खलु कर्तारमन्तरेण समुदपद्यते स तु कर्ता परमेश्वरः सर्वज्ञः सर्वशक्तिसंपन्नश्चेति तोष्टूय्यते श्रुतिस्मृतिपुराणैतिह्यैः। तच्च पारमेश्वरं सार्वज्ञं सर्वशक्तिमत्ता च यदि तात्त्विकी स्यात् तदा तत्प्रयोज्यं जगन्निष्ठं पारमार्थिकत्वं न केनापि प्रमार्ष्टुं शक्यम्। दृश्यते च प्रपञ्चस्योत्पत्तिस्थित्युन्माथविकारवत्वम्। जगतः पुनरनित्यत्वे सिध्यति नूनमपरिहार्यमेव सर्वस्य मित्थ्यात्वं यदि मित्थ्यात्वमेव जगतः प्रतिपद्यते, तत्कथं नु नाम घटतामीश्वरे तत्प्रतियोगिकसर्वज्ञत्वस्य सार्वदिकत्वं स्थास्नुत्वं च ? अतः सर्वज्ञत्वमीशितुरौपाधिकत्वेन न पारमार्थिकमिति सिध्यति। अधिकोऽस्य विस्तरः प्रतिपादितः प्रबन्धे सुधियो विदाङ्कुर्वन्तु।

PP–26

लक्षणायामुपचारपदार्थः

–ब्रजमोहनः चतुर्वेदी, दिल्ली

लक्षणायाः प्रसङ्गे साहित्यशास्त्रीयग्रन्थेषूपचारपदस्य प्रयोगः प्रथमत आनन्दवर्धनेन कृतः स्वकीये ध्वन्यालोकग्रन्थे। उपचारमात्रं तु भक्तिः। तत्रोपचारपदार्थः कृतोऽभिनवगुप्तपादैः 'उपचरणमुपचार अतिशयितो वाग्व्यापारः।' मुकुलभट्टेन तु पदस्य प्रयोगो लक्षणां निरूपयता बहुधाकृतः। तत्र शुद्धोपचारो गौणोपचारश्चेति सामान्येनोपचारपदं लक्षणापदं शुद्धगौणोभयप्रकारयोः विषये प्रयुक्तम्। एवमुपचारो लक्षणायाः सामान्यं लक्षणं यस्य शुद्धगौणादयो भेदाः लक्षणायाः प्रकराञ्जनयन्ति। मम्मटेन पुनरुपचारपदं सादृश्यवाचकमिति कृत्वा गौण्या एव लक्षणाया लक्षणमिदमित्यभाणि–"उभयरूपा चेयं शुद्धा, उपचारेणामिश्रितत्वात्।" किन्तु 'क्वचित्तादर्थ्यादुपचारः' इत्युक्तवता मम्मटेनापि लक्षणाया एव प्रसङ्गे पदस्यान्यथाप्रयोगोऽपि कृतः। अनन्तरं पदस्यास्य प्रयोगो लक्षणाया विषये नाभ्यहितो विद्वद्भिरप्पय्यदीक्षितप्रभृतिभिः। निबन्धेऽस्मिन्नुपचारपदस्यैतिहासिकक्रमानुरोधेनाभिप्रायोऽन्विष्टः।

PP–27

व्याप्तितत्त्वम्

–दुर्गानाथ भट्टाचार्य, कलिकाता

"व्याप्ति" रिति कश्चन पदार्थः कीर्त्यते । विस्तारयामासुस्तत्र नवीना नैयायिकाश्च व्याप्तिमेव बहु मुखम् । तर्कशास्त्रं अतिकठिनं, दुस्तरं च व्याप्तिनिरूपणम् । सर्वेषां सुखेन यथा बोधो भवति, तथा व्याप्तितत्त्वप्रक्रियां सुलभया सरलया यथामति विवेचयितुम्, तैस्तैर्दार्शनिकैः नानाप्रकारेण तथा प्रतिपादने स्थितं तेषां परममत–माविष्कर्तुं च ममायमारम्भः ।

तत्र विवेचयामः प्रथमं तावत् नैयायिकमते व्यप्तितत्त्वम्। चार्वाकादिमतखण्ड–नेन प्रमाणपद्धतिं परिष्कुर्वते। परमकारुणिकाः नैयायिकाः व्यप्तितत्त्व–परिष्करणेन अनुमानप्रामाण्यं स्थिरीकृत्य सर्वमप्युपमन्तव्यं साधयन्ति । वस्तुतस्तु नैयायिकाः प्रमाणपद्धतिपरिशोधनायैव बद्धप्रयत्ना बभूवुः । वस्तुतस्तु नवीनैः नैयायिकैरनुमातशिक्षणे एव महान् प्रयत्नः कृतः । विशेषतः व्याप्तिर्शिक्षणे अतः प्रथमं निरूप्यते तेषां मतम् । येन उत्पादनेन, केन वा प्रवृत्तिनिमित्तेन सर्व–प्रयुक्त इति निश्चयोभवेत् । व्यप्तिर्नाम प्राप्तिः । स च विशेषणनियत इत्यर्थः । नियतः सम्बन्धो व्यप्तिरिति फलितः ।

PP–28

मम्मटोक्तस्य स्वतःसम्भविना अलङ्कारेण अलङ्कारध्वन्युदाहरणस्य विमर्शनम् ।

–पं. शशिधरशर्मा, चण्डीगढ

मम्मटेन संलक्ष्यक्रमेषु अर्थशक्तिमूलस्य ध्वनेः प्रभेदेषु स्वतःसम्भविना अलङ्का–रेण अलङ्कारस्य व्यञ्जकत्वे "गाढकान्तं...." इत्याद्युदाहृतम् । अत्र विरोधा–लङ्कारेण तुल्ययोगिता उत्प्रेक्षा च व्यज्यते इत्युक्तम् ।

अत्र विषये विरोधाविरोधविचारः परामृश्यते । न चात्र विरोधस्य व्यञ्ज–त्वम्; तत्कथमत्र विरोधस्य व्यञ्जकतोक्तिः । मम्मटोक्तस्य असङ्गतिलक्षणस्यापि अत्र वक्तुमशक्यत्वात् अतिशयोक्तेरेवेदमुदाहरणं भवितुमर्हति ।

PP–29

एक एव भवेदङ्गी

–मार्ताण्ड दीक्षित, धारवाड

नाटके एक एव रसोऽङ्गीभवति, स च श्रृङ्गारवीरयोरन्यतर एवेति नियमः "एक एव भवेदङ्गी श्रृङ्गारो वीर एव वा" इत्यादि वचनतात्पर्यपर्यवसितार्थं इत्यवभासते। तस्य युक्तायुक्तत्वपरामर्श एवास्य प्रबन्धस्य प्रतिपाद्यो विषयः।

PP–30

दुस्पृष्टाख्यो वर्णः

–के. एन्. एम्. दिवाकरन्, केरल

विद्यते सुप्रसिद्धो दुस्पृष्टाख्यो वर्णः। तं विषयमवलम्ब्य विलिखितोऽयं प्रबन्धः।

शास्त्रचर्चा

वाक्यार्थपरामर्शीय महासमित्या विषयाः केचन निर्वाचिताः, प्रख्यापिताश्च प्रागेव सर्वत्र। परिपाटीयं प्राचीनवाक्यार्थपरंपरापरिरक्षणे नितान्तमुपकुर्यादिति चेतसि समाकलय्य समायोजिताऽस्ति। सुगृहीतनामधेयाः पं पाटणकर चन्द्रशेखर–शास्त्रिणः, पं कर्की रामचन्द्रशास्त्रिणः, पं. ईश्वरदीक्षितशास्त्रिणः, पं. वि. एस्. यज्ञेश्वरशास्त्रिणः, अन्ये च भूयांसस्तत्तच्छास्त्रविशारदाः पण्डितपुरोगामिनश्च निर्दिष्ट-विषयानवलम्ब्य पूर्वोत्तरपक्षान् प्रसाधयन्ति।

पण्डितपरिषत्कार्यवाहः।

SUPPLEMENTARY

VEDIC SECTION

I-1

MĀDHAVA ON SOME ASPECT OF THE PADAPĀṬHA AS A MEANS OF ṚGVEDIC INTERPRETATION

K. P. Jog, Poona

Mādhava notices in his comment on Ṛv 1.25.13 that Śākalya has dissolved the Saṁhitā varuṇovasta into two *padas* : varuṇaḥ and *vasta* and not into, varuṇaḥ and *avasta*. He then points out that this is an instance of Śākalya's method of dissolving the so-called praśleṣa-sandhis. This method of Śākalya, he adds, is treated by him at length in his Samayānukramaṇī (now lost to us). The evidence from Mādhava's comment on the basis of the fragmentary Samayānukramaṇī shows that Śākalya adopted the akāra-praśleṣa where he thought that the verse referred to some past event, while, on the other hand, he did not adopt the same when the verse seemed to him to employ the Subjunctive mood. The paper seeks to discuss, on the basis of a few ṛcs and their Padapāṭha, if and how far Mādhava's view on Śākalya's method can be treated as correct.

I-2

STUDIES IN VEDIC DIVINITY SYMBOLISM : SOME METHODOLOGICAL CONSIDERATIONS

V. N. Deshpande, Dharwar

A really difficult task that confronts an indologist is the search for "objective" meaning of a divinity symbol appearing in the texts. What do these symbols mean ? Here we meet with a difficulty familiar to all indologists : the same symbol may mean different things. *Aditi*, for instance, is earth waters, a cow, a female (a virgin/wife/mother), or according to some, the infinite sky. The usual question that prompts one to ask is: which is the meaning – that is, the original, primary, essential, or basic meaning of *Aditi* ? Some have argued that she is a personification of the earth, or the infinite unbounded space. Again, take Sarasvatī : She is a river, a cow, a female (virgin/wife). Which is the 'original' meaning of Sarasvatī? Some have said that she is personification of waters.

Such attempts to trace the original meaning, have led to deep controversies, partly because, the frame of reference of the question is a historical one inasmuch as the original meaning-question is understood in genetic terms.

In the present paper, an attempt is made to deal with some of the methodological considerations pertinent to deal with these issues.

The methodological considerations outlined here constitute an approach to the study of some male and female vedic divinity symbols, an area in which the author has been working for some time.

I-3

COSMOGONY AND RITUO-PHILOSOPHICAL INTEGRITY IN A. V. S. VIII. 9. 1-3 (A. V. P. XVI. 18. 1-3)

Dipak Bhattacharya, Bolpur

The analysed first three verses of AVS. VIII. 9. 1–3 (AVP. XVI. 18. 1-3) show the relevance of the notion of rituo-philosophical integrity in Veda-exegesis. Vs. I describes the beginning of the two sides of existence (known and unknown, mortal and divine) in a primeval substance termed *salila* through an imagery of two calves being born to Virāj imagined as a cow. Since the description is of cosmogony the symbolic imageries pertain to the agent character of the first-evolved principle and the productive nature of the primeval substance. The 2nd verse states that one of the calves made sound to appear (preliminary to the emergence of Speech) in the original substance and became the distant and secret (divine) side of existence. It has three secret parts (according to AVS) or, the primeval sound is threefold in its divine aspect (according to AVP) meaning the three forms of Vedic composition. The simultaneous stress on wisdom (visionary power) of the priest in both the verses gives the impression that it is intended to pertain to the divine side while the ritual function (indicated in *brahma*) pertains to the earthly side of speech. But if it were necessary for the priest to know the divine use of the secret quarters of Speech, it also implies the archetypal quality of the divine side - that divine phenomena are models for terrestrial sacrifices.

I-4

A NOTE ON VEDIC APALŪPAM/APALUMPAṀ

Dr. M. D. Balasubrahmanyam, Tirupati

Pāṇini teaches in the rule A 3, 4, 12 that, in the Sacred Literature, the Kṛt suffixes KamUL and ṆamUL are added to roots to denote the infinitive sense, if a verbal form containing the root śak is the upapada. The Vṛttikāra illustrates KamUL with the citation: apalūpaṁ nāśaknuvan, which is probably drawn from the Maitrāyaṇīya Saṁhitā 1, 6, 5. But, the actual citation in v. Schroeder's edition (Vol. I: 95) runs as under :

Agnìr vài sṛṣṭà ùlbam apalùmpaṁ nāśaknot. If KamUL is the suffix with which the word is formed, it should be read as : apalpūam in conformity with Pāṇini's analytical procedure. But the MaiS has presented apalumpaṁ, and the insertion of the nasal in apalumpaṁ provides a pretty puzzle to Pāṇinist cum Vedist. An attempt is made in this paper to examine the problem sub judice and arrive at a possible solution.

I-5

THE PROBLEM OF CHANGE IN THE NATURE OF ACCENTS IN THE ŚATAPATHA BRĀHMAṆA

Dr. Braj Bihari Chaubey, Hoshiarpur

After a critical observation of the facts we have arrived at the following conclusion in this paper :

1. The change in the nature of accent of the ŚB was a reality in the spoken language of the Prācyas, which had undergone a tremendous change by the time of the ŚB.

2. The change of Udātta into Anudātta and that of Anudātta and Svarita into Udātta in the ŚB indicates the system to be a development on the threefold accentuation system of the Saṁhitās, i. e., the change in the nature of Vedic accent is a process of gradual development from threefold system to two-fold system, and from two-fold to monotone system and subsquently to complete loss of accent which sūtra literature as well as the classical Sanskrit evince.

3. The change in the nature of accent was such a phenomenon of Vedic accentuation which was abviously known to Pāṇini, Kātyāyana, Patañjali and other grammarians of the Sanskrit language.

I-6

IS THE VAIKHĀNASA ŚRAUTA SŪTRA A REVISED TEXT ?

Samiran chandra Chakrabarti, Calcutta

The Vaikhānasa Śrauta Sūtra is regarded as one of the latest Śrautasūtras chiefly because of the author's sectarian tendency, imperfect knowledge of Sanskrit grammar and frequent borrowings from other principal Śrautasūtras. But we cannot preclude the possibility that the present VŚS is only a revised version of the original VŚS. The lack of uniformity has been noticed by Caland. The references in the text and in the commentary on the Hiraṇyakeśi Śrautasūtra to the Aśvamedhapraśna cannot be traced in the present text. The present VŚS, unlike other Śrautasūtras, presupposes the Vaikhānasa Gṛhya Sūtra. The text, unlike, the later Śrautasūtras, contains no collection of paribhāṣās.

The school of the Vaikhānasas is very old. Several old texts refer to the Vaikhānasas. It is probable that when the tradition of the original VŚS became very corrupt or partly disappeared, it was reconstructed by a later author of the school, whose knowledge of Sanskrit grammar was not perfect, through the aid of other principal Śrautasūtras. The text was probably reconstructed after the completion of the Vaikhānasa Smārta Sūtra. Caland also noticed some "traces of an older stratum of language" in the present VŚS, though he believed that "these all rest on simply taking over".

I-7

A SHORT NOTE ON THE FORMATION AND MEANING OF THE FOLLOWING VEDIC WORDS :

V. P. Limaye, Poona

I तस्मान्नावगाहे (मै. सं. ३-६-९)

II सर्वावतो मात्रामपादाय (शब्रा. १४.७-१-१०=बृउ. ४-३-९)

III तृपुः (निघण्टु ३-२४-१)

IV (i) परिस्तरणमस्तृहणम् (कौशिक सूत्र ११–१६)

(ii) (a) दक्षिणेन ज्यां द्रुघ्नीम् (कौशिकसूत्र २६-३)

(b) द्रुघ्नीं जघने संस्तभ्य (कौशिकसूत्र २५-१७)

I-8

शुक्ल यजुर्वेद संहिता के ३९ वें अध्याय का प्रतिपाद्य

डॉ. अभयदेव शर्मा, अजमेर

शुक्ल यजुर्वेद संहिता का ३९ वां अध्याय महावीर याग की प्रवर्ग्य हवि की, तथा अश्वमेध की प्रायश्चित्तियों का है। दयानंद ने इसकी कुछ कंडिकाओं का विनियोग अन्त्येष्टि संस्कार में किया है और शेष का अर्थ परलोकगमन–और–पुनर्जन्मपरक किया है। ३९वें अध्याय के पूर्वापर अध्यायों के प्रसंग से, यह अध्याय जीवन्मुक्त, सर्वहुद्याजी योगी का वर्णन करता प्रतीत होता है। 'प्रवर्ग्य' अधिदैवत पक्ष में आदित्य है, आध्यात्मिक प्रक्रिया में जीवन्मुक्त है।

CLASSICAL SANSKRIT SECTION

III-1

ONE MORE PŪRVA - SŪRĪ OF KĀLIDĀSA

Manmohan Ghosh, Calcutta

The Bhagavad-ajjukīyam of Bodhāyana-Kavi is a well known Prahasana. It was critically edited by P. Anujan Achan from Trichur in 1925. From reading critically its stanzas no. 21 and 25 one has a clear impression about these two being the source of Kālidāsa's inspiration enabling him to engage the rain-cloud soaring over many parts of India in course of carrying the message of the Yakṣa. As the stanzas in question were included some corruption the late Mr. Achan could not detect this, though M. Winternitz probably had an inkling of this in his preface. But he did not go into details.

III-2

PĀṆḌYAKULODAYA OF MAṆḌALAKAVI : A HITHERTO UNKNOWN HISTORICAL MAHĀKĀVYA ON THE PĀṆḌYA DYNASTY OF SOUTH INDIA

K. V. Sarma, Hoshiarpur

The Pāṇḍyakulodaya is a long poem in Sanskrit, narrating in mellifluous poetry, the fortunes of the royal dynasty of the Pāṇḍyas in South India. The work is preserved in a single manuscript in palmleaf, inscribed in the Grantha script. A literary and historical study of this important work is instituted in the present paper.

III-3

SAMASTARŪPAKA AND ITS GRAMMATICAL SANCTION

M. A. Lakshmithathachar, Bangalore

Rūpaka is one of the important varieties of Arthālaṅkāra. Among the varieties of Rūpaka, 'Samasta Rūpaka' is one of the major varieties. This variety is based on grammatical peculiarity. So the compounds like

Mukhacandraḥ etc., should be accounted for by any one of these rules of Pāṇini viz. 1) Viśeṣyeṇa bahulaṁ. 2) Upamānāni Sāmānyavacanaiḥ. 3) Upamitam vyāghrādibhissāmānyāprayoge. 4) Mayūravyaṁsakādayaśca. After giving a clear exposition of the sūtra given above an attempt is made to find out whether any one of these Sūtras can account for the compounding in mukhacandraḥ. It is shown that none of the first three sūtras can account for the compounding. In all probability only Mayūravyamsakādayasca can account for this compounding as accepted by various Ālṅakārikas. Further it is shown even Mayūravyaṁsakādayaśca cannot account for this according to the views of Kaiyyaṭa, Vāsudeva-dikshita and others. Thus it is shown that the Samasta-Rūpaka has no grammatical sanction quoting the view of Vāmana.

III-4

SOME WORDS OF KĀLIDĀSA - A STUDY

Archana Chaudhuri, Burdwan

Common readers of the works of Kālidāsa very often find it difficult to understand the implication of some words and dramatic situations. Commentators in this regard, seldom come to assist the readers. Generally they seem to have either over-simplified the matter, or have made them more complicated. Real implication of such words in most cases can be understood with the help of the Nāṭya-śāstra. This paper makes an humble attempt to ascertain the implication of some such words with the help of the Nāṭya-śāstra.

III-5

साहित्ये वामनस्य 'रेखा-चित्र-वादः'

डाँ. पी. एन्. कवठेकर

वामनेन यदुक्तं सूत्रं तत्तु प्रसिद्धमेव – रीतिरात्मा काव्यस्येति। अनन्तरञ्च व्याख्यार्थरीत्या तेनैव सूत्रं निहितम्– 'विशेषो गुणात्मा' इति। तदत्र सुस्पष्टमेव सूत्रत्रयं प्रतिपादयति– गुणविशिष्टा पदरचना रीतिरिति। तत्त्वतः गुणात्मविशिष्टा पदरचना एव काव्यस्य शरीरस्य आत्मेति वामनः। काव्यं शरीरं, तस्यात्मा रीतिः, गुणानां च रीतितत्त्वस्य आत्मस्थाने स्थापनेति वामनस्य सिद्धान्तसारः।

रीतिलक्षणानि प्रतिपादयता वामनेन रीति–स्वरूपं रेखा–चित्रोदाहरणेन स्वोपज्ञवृत्तौ स्पष्टीकृतमस्ति "एतासु तिसृषु रीतिषु रेखास्विव चित्रं काव्यं प्रतिष्ठितमिति"। सुस्पष्टमेव चित्रकर्मणि चित्रकारः रेखाङ्कनं करोति, सैवाकृतिः चित्रमिति कथ्यते। किञ्च, चित्रं च रेखाभ्यामन्यत्। अपि तु रेखाकृतिरेव चित्रमिति। तथैव वामनमते काव्यं न रीतिचित्रम्। रीतिष्वेव काव्यं प्रतिष्ठितं भवति। यथा चित्रस्य विचित्रं सौन्दर्यं न रेखाभ्यामन्यत् तथैव काव्यस्य सौन्दर्यमपि न रीतिभ्यां भिन्नम्।

अनेन सौन्दर्यवादिना वामनेन अकामेनापि रसास्वाद्यत्वं सर्वोपरि स्वीकृतमेव। एवं, वामनेन रेखाचित्रवादे रेखाचित्रयोस्तादात्म्यं स्वीकृत्य प्राचीनकालीनः सौन्दर्यपक्षः पुरः स्थापितः, स एव क्रोचेप्रतिपादितम् अभिव्यञ्जनवादम् स्मारयतीति वामनस्य मौलिकं चिन्तनमिति मन्ये।

III-6

MAHĀSENA NEVER HAD UDAYANA AS HIS SON-IN-LAW IN HIS MIND

K. Rajeevalochana, Bangalore

Bhāsás drama - pratijñāyaugandharāyaṇa. Story of Udayana and Vāsavadattā. Mahāsena's only ambition was to subdue all his neighbouring kings. Udayana, king of Vatsa country was an exception. Plans were drawn by ministers of Mahasena to dupe the king. The favourable hobby of Udayana was to capture live elephants by playing on his Veena Ghoṣavatī. This made the enemies to capture him by posing an artificial elephant. In the drama of Bhāsa the pessimism of Mahāsena regarding obtaining Udayana as a worthy bridegroom gradually changes to optimism as the circumstances force him to react accordingly.

III-7

रामायणकालीन युद्धप्रणाली

डॉ. वीरेन्द्रकुमार बरसूवाला, नई दिल्ली

आर्यराक्षसयोर्मध्येऽभूवन् अनेकानि भीषणानि युद्धानि। आर्यावर्ते राक्षसैः लवणासुर – ताटका–खरदूषणनियुक्तिपुरस्सरं विस्तारितमासीत् निजभावक्षेत्रम्।

आर्यैरपि वानरजातिमैत्रीसाहाय्येन दक्षिणक्षेत्रे विस्तारितं निजप्रभुत्वम्। एवं तत्कालीने राजनीतिप्रसंगे संधिविग्रहयोरनेकान्यवसराणि समुपस्थितान्यासन्। एषामनुशीलनेन तत्कालीनसैन्यसंचालन – युद्ध-प्रणाली – कूटनीतिः – सैनिकशिष्टाचारादिविषये पर्याप्तमधिगन्तुं शक्यते रामायणकालीनां युद्धप्रणालीमधिकृत्य।

रामायणकालीना युद्धप्रणाली सर्वथा उन्नता विवेकपुष्टा च आसीत्।

आर्यराक्षससैनिकप्रयुक्तानि विभिन्नप्रकाराणि शस्त्रास्त्राणाम् प्रतिपादितानि।

III-8

SUPERNATURAL ELEMENT IN SANSKRIT DRAMAS

Dr. S. R. Dantre, Shivpuri, M. P.

I have attempted in this paper to elucidate the basic concept of Sanskrit drama regarding the imitation of situation in its natural form. Theoretically we are told that drama is the imitation of the situation of human characters in a given time and place. While practically we often come across such incidents in the Sanskrit plays, they can hardly be accepted as natural in any time and place. If there are such dramas, to name Mudrārākshasa, which do not discern the tendency of using supernatural elements, they have not been so widely appreciated as those that are full of supernatural phenomena. This is the practice of the popular Sanskrit dramas like those of Bhāsa, Kālidāsa, Bhavabbhūti etc. the position of the less known plays particularly those of later period is even wrose if viewed with this angle.

We are still to find out a definite answer to this problem. The paper deals with some of the explanations that can be adduced to justify the supernatural in Sanskrit Dramas.

III-9

A NOTE ON THE INFLATED TEXT OF THE THIRD ACT OF ABHIJÑĀNA-ŚĀKUNTALAM

Dr. Anima Saha, Calcutta

In his article "Reconstruction of the text of the Abhijñāna - Śākuntalam" Dr. D. K. Kanjilal supports the view that the Sṛngāric

elaboration in the third act of Abhijñāna - Śākuntalam, found in Bengal and Kashmiri recensions is genuine. The arguments put forward by him are :-

1. Kālidāsa was fond of repetition of ideas and similarity of situation and contrivances. An incident described in the inflated text has its parallel in the Mālavikāgnimitram and in Swapnavāsavadattam. This indicates authenticity of the inflated text.

2. The vengeance with which Śakuntalā reacted to the taunt of king Duṣyanta presupposes the detailed amorous actions of Śakuntalā as they occur in the inflated text.

3. The elaborated love-sceene in the Bengali recension has some justification from the standpoint of time propriety too.

Against his contention, we would like to say that his arguments are not quite convincing.

1. The instances pointed out by Dr. Kanjilal as bearing similarity of situation and contivances do not appear to be identical.

2. The couplet mentioned by Dr. Kanjilal is certainly an interpolation not found in the Devnāgari or South Indian recension and not even in Pischel's edition. Kālidāsa's Śakuntalā is a picture of feminine modesty and timidity. A straightforward statement of vengeance as expressed in the couplet does not become her.

3. To think of Śakuntalā as adept in courtship does not satisfy us. An unsophisticated child of Nature, she cannot be expected to have the shrewd business sense of the world that might prompt her to judge the fiaelity of the lover.

III-10

(१)

'कश्चित्'

डॉ. दशरथ द्विवेदि

'कश्चित्' का एक अर्थ है– कोई अज्ञात नाम गोत्र। दूसरा अर्थ होता है– कोई ही, लोकोत्तर. अलौकिक, सर्वोत्तम। कविकुलगुरु महाकवि कालिदास ने

अपने प्रसिद्ध काव्य 'मेघदूत' के प्रारम्भ में 'कश्चित्' शब्द का प्रयोग किया है। प्रकृत में 'कश्चित्' के माध्यम से कविवर की कृतियों के कतिपय शब्दों की सौन्दर्यझाँकी, कुछ अपूर्व की उपलब्धि का विवेचन प्रस्तुत किया गया है।

(२)

महापात्र सान्धिविग्रहिक श्री कृष्णानन्द महाकवि विरचित–
सहृदयानन्द महाकाव्य

डॉ. दशरथ द्विवेदि

प्रकृत काव्य की महत्ता के विषय में संस्कृत साहित्य के सभी इतिहासकार प्रायः मौन ही रहे हैं। १५ सर्गों में निबद्ध इस काव्यरत्न में महाराज नल का इतिवृत्त प्रस्तुत किया गया है। सम्पूर्ण काव्य वैदर्भी रीति में लिखा गया है। महापात्र श्री कृष्णानन्द स्वयं घोषित करते हैं कि श्री हर्ष के 'नैषदीयचरितम्' की मूल कथावस्तु में परिवर्तन कर कवि ने अपनी सहज मौलिकता का परिचय तो दिया ही है, साथ ही शैली की दृष्टि से यह महाकाव्य 'नैषधीयचरितम्' से कहीं अधिक आगे निकल गया है। प्रकृत में इस महाकाव्य पर एक विहंगम दृष्टि डाली गयी है।

III-11

AN ASSAMESE ŚAKUNTALĀ

Dr. K. C. Sarma,

i) The poet and his work.
ii) A borrowal from Kālidāsa.
iii) The poet's "inventions".
iv) Other differences.
v) Details, and inclusion of a 'sub-plot.
vi) The Poet's failures.
vii) A Notable feature— Bāramāhī- form of song.
viii) Descriptions and Embellishments.
ix) Conception of love.
x) Vulgarity.
xi) Demerits.
xii) A synthesis.
xiii) Conclusion.

III-12

THE ROLE OF THE SUPERNATURAL IN THE PLAYS OF KĀLIDĀSA

Dr. M. C. Pathak, Udaipur

The supernatural figures are seen more or less, in all the three plays of Kālidāsa.

Most of the supernatural elements introduced by Kālidāsa in his plays are derived from the religion, mythology, folk stories and literature inherited and assimilated from tradition. All the same, it is to the credit of Kālidāsa that he has always used these elements with a certain dramatic purpose of his own. They have, therefore, become integral parts of the plays. They usually help in creating an atmosphere which is in tune with the nature of theme and characters of the drama. Sometimes, they develop and modify the traditional theme along new paths and endow it with an extra beauty and significance which the original version does not possess.

They enrich the emotional content of the dramas. Sometimes they are linked with certain moral considerations that arise in the course of the story.

Although the plays of Kālidāsa have suffered realistically due to the emphasis on the supernatural, yet from the view-point of pure poetry and idealistic dramatic art they have gained significantly. Thus the loss of realism is adequately compensated.

III-13

"ON THE KĀVYAHETU ACCORDING TO THE SĀHITYABHŪṢAṆAM"

Adwait Charan Dhal, Tirupati

An attempt is made in this paper to examine the views on 'Kāvyahetu' presented by pundit Raghunath Das of Orissa (1630-1750 A. D.) in his scholarly but unpublished work entitled, Sāhityabhūṣaṇam. The earlier notions on the Kāvyahetu given by Daṇḍin, Dharmasūri, Hemachandra and others are discussed and compared with the theory maintained by Pt. R. Das, who has made a significant contribution to Sanskrit Poetics in the 18th Century.

III-14

MODERNITY IN MANU

H. S. Ursekar, Bombay

As a law-giver Manu's place is high because of his social vision and profound understanding of man with all his weaknesses and strengths.

In modern Hindu law the concepts of Saptapadi, adoption etc. are still founded on Manu.

Manu's observation that where women are adored, there lies the heavenly bliss. This is the spirit which animated the celebrations of the International Women's year last year,

In the matter of political science Manu's thoughts on the importance of Daṇḍa or the use of punishment as a measure of sovereign power are still evergreen.

Manu's theory of the Circle of States is an international truism. His injuction that the conquerer must re-entrust the conquered territory to the subdued king is the principle of International polity followed by U.N.O.

According to Manu the highest duty of military men is defence of people. It is enjoined that the king should always consult his ministers. A recent amendment of Indian Constitution has rightly made the advice of ministers binding on the President.

Thus it will be seen that Manu is not only modern but is universal in his approach and understanding.

III-15

METAPHORS IN THE MAHĀBHĀRATA

Smt. B. G. Sreelakshmi, Bangalore

The nature and place of metaphor as a figure in general is discussed. It is observed that the aesthetic and psychological sense is largely responsible for a metaphor.

An attempt is also made to mark out the examples of metaphors in the Bhārata and to study their distinct features and significance of their use in the light of the above conception and nature of metaphor. It is found that the Bhārata contains both the best and the mediocre specimens of metaphors on which the later theorists worked and were able to arrive at certain theories and lay down the convention positively.

III-16

THE PROBLEM OF PRAKṚTĀPRAKṚTAŚLEṢA

M. Shivakumar Swami, Bangalore

Sleṣa is classified in various ways as Sabhaṅga and as Prakṛtaviṣaya, Aprakṛtaviṣaya and Prakṛtāprakṛtaviṣaya. With regard to Prakṛtāprakṛtaviṣayaśleṣa, it is ordained that Śleṣa should exist only in the Viśeṣaṇas but not in the Viśeṣyas. This is intended to distinguish Prakṛtāprakṛtaśleṣa from Śabdaśaktimūladhvani.

It is Appayyadīkṣita who for the first time controverts this position and considers Prakṛtāprakṛtaviṣayaśleṣa with double-entendre in both the Viśeṣaṇas and Viśeṣyas also as an Alaṅkāra.

Jagannātha Paṇḍita criticises this stand of Appayyadīkṣita and upholds the stand of the earlier authorities. He is of the opinion that Appayyadīkṣita has misrepresented the stand of the Prāñcas. Later writers of 18th and 19th century Alaṅkāra works further develop this controversy.

Thus the problem of Prakṛtāprakṛtaśleṣa requires some rethinking. Hence an attempt is made in this article to discuss the technical issues arising out of this problem in the light of the available material on the subject,

III-17

BHĀMAHA'S CONCEPT OF CĀRUTĀ

Dr. B. M. Chaturvedi, Delhi

Bhāmaha the oldest writer on Poetics, holds the view that the creation of Cārutā is the aim of a poetic composition. All the poetic elements like Alaṅkāras, Guṇas, Rasas and Mārgas, lead the mind of the readers to Cārutā of words. There were opinions of critics before Bhāmaha that cārutā is the result of adopting Vaidarbha Mārga by a poet. Bhāmaha's stand is a different one. He clearly says : "Na Nitāntādimātreṇa jayate cārutā girāṁ." In his opinion it is Alaṅkṛti that causes cārutā in poetry. He further observes that the crooked way of expression is the seed of Alaṅkṛti. Vakrābhidheya-Śabdoktiriṣṭā Vācāmalankṛtih." But when we examine his concept of vakrokti, we find that his vakrokti is truly speaking Atiśayokti. Thus according to Bhāmaha, poetic beauty or Cārutā lies in the exaggerative way of expression. All this has been systematically investigated in the present paper.

III-18

THE DATE OF BHĀGAVATA

Dr. Sheo Shankar Prasad, Muzaffarpur

The views of different scholars with regard to the age of the important works like the Ṛgveda differ not only by years and decades but by centuries and thousand of years.

The Bhāgavata is not an exception to this general rule.

Here an attempt has been made to fix the dates of the Bhāgavata on the basis of literary references found in the purāṇa.

ISLAMIC STUDIES SECTION

IV-1

NAWWAB SIDDIQ HASAN KHAN AS RELIGIOUS THINKER AND REFORMER

Abdul Ali, Bhopal

The life of Nawwab Siddiq Hasan Khan (1832-1890) coincided with the period of a number of political upheavals and religious reform movements in India. It was a period of great intellectual unrest and religious bankruptcy. Various kinds of conflicts and tensions found in the Muslim world reached their climax in those days. Moral turpitude and religious chaos were the chief characteristics of that period. Hence the need for a religious reformer.

And Nawwab Siddiq Hassan Khan, like an inspired and sincere follower of the true Muḥammadan Faith, responded to the call of his time and rendered unprecedented services to the uplift of Islam. In this paper I have attempted to make a brief survey of the work of author as religious Thinker & reformer.

IV-2

OPTIMISTIC THOUGHTS IN IBN-E-TUFAYL'S PHILOSOPHY

Dr. E. B. Hasan, Aligarh

Abubakr Muhammad Ibn 'Abdul Malik Ibn Tufayl al-Qaisi (1110/1185), the famous Spanish philosopher of twelth century A. D. occupies an important place in the history of Muslim Thought. He was the patron and, according to some traditions, the teacher of Ibn Rushed. In the words of Etienne Gilson he was "a man of encyclopaedic knowledge whose learning far exceeded the knowledge of the Christians of his times. "Ibn Tufayl has presented his views in the form of a philosophical romance. The name of his only philosophical work available to us is "Hayy b. Yaqzan". It is a unique work, difficult to match in the whole Philosophical Literature of Islam. The importance of the book is evident from the fact that it has had its translations in all important languages of Europe. In this book Ibn Tufayl has depicted the story of human child (found on an un-inhabited island near southern Indian coast, probably Ceylon) who

discovers, through his own effort and intelligence, the highest truth of science, philosophy, religion and mysticism, through Divine guidance and with the help of his other faculties.

Ibn-e-Tufayl deserves our attention for several reasons. His critical attitude and caution in accepting anything as true without sufficient evidence or sound logical reasoning, his avoidance of extreme points of view of different schools, his novel solutions of several problems of philosophy and the modern spirit of some of his ideas and views entitle him to be ranked among the pioneers of modern philosophy. I have tried to discuss his philosophy in relation to socio-religious values of his period, and pointed out his optimistic approach to the problems of religion and mankind.

PALI BUDDHISM SECITION

VI-1

BUDDHISM AS REFERED BY HARIBHADRASŪRI AND HIS COMMENTATORS

Dr. Bhagchandra Jain Bhaskar, Nagpur

Haribhadrasūri is a well-known Jaina Ācārya of seventh century A. D. He has written a number of valuable and outstanding books connected with Jain religion and philosophy in both Sanskrit and Prakrit languages. He and his commentators refer to Buddhism in many ways. These references have their own importance to understand the philosophical development in Buddhism. Ṣaḍdarśansamuccaya, Śāstravārtāsamuccaya and Lalitavistara are the main sources in this respect.

An endeavour has been made in this article as to how these references are correct.

VI-2

"आदर्श व्यक्ति, समाज तथा राष्ट्र का शिक्षक पालि का केवल एक ही ग्रन्थ महापरिनिब्बानसुत्तम्"

दशरथ द्विवेदी, गोरखपुर

'महापरिनिब्बानसुत्तम्' तथागत भगवान् बुद्ध के परिनिर्वाण काल में उनके द्वारा उपासकों को दी गयीं शिक्षा का सम्पूर्ण स्वरूप प्रस्तुत करता है, यद्यपि ग्रन्थ का प्रधान प्रतिपाद्य भगवान् के निर्वाण को प्रस्तुत करना हैं। उस महापरिनिर्वाण की अपूर्व बेला में भगवान् ने जो भी उपदेश दिये वे किसी भी राष्ट्र, समाज, अथवा व्यक्ति के किये आदर्श है। उन में ऐसी प्राणशक्ति है कि जिसका सम्यक् परिपालन कर विश्व समग्र कष्टों से मुक्ति पा सकता है। इन्हीं दृष्टियों को रखकर प्रस्तुत निबन्ध उपस्थित किया गया है।

VI-3

सुबोधालंकार में मौलिकता और अनुहरण

Dr. Brahma Mitra Awasthi, Allahabad

काव्यशास्त्रीय ग्रन्थों की रचना के पीछे विविध आचार्यों की विविध उद्देश्य रहे हैं और उनके उद्देश्य के अनुसार ही उन ग्रन्थो के अध्ययन के अधिकारी भी भिन्न–भिन्न रहे हैं, समान नहीं। सुबोधालंकार के रचयिता संघरक्खित का ग्रन्थ की रचना का उद्देश्य उन बौद्ध कवियों के लिए किञ्चिद् मार्गदर्शन करना था जो अपने मान्यों के द्वारा बौद्ध धर्म के सिद्धान्तों का प्रचार करना चाहते थे। केवल आनन्द निष्यन्द के आस्वादक अथवा राजदरबारों से धन की कामना करने वाले कवि नहीं। इसलिए यह स्वाभाविक है की वे अन्य उद्देश्य से अथवा अन्य अधिकारी कवियों के लिए लिखे गये काव्यशास्त्रीय ग्रन्थों का अनुकरण न करें और अपनी मौलिक सूझ से कवियों का पथ प्रदर्शन करे।

संघरक्खित ने इसी कारण १२ वीं शती में होते हुए भी इसीलिए दण्डी आदि का अनुकरण न कर मौलिक सूचन का ही परिचय दिया है। उदाहरणार्थ काव्य की संज्ञाबन्ध, काव्य के स्वरूप में केवल दोषाभाव की प्रतिष्ठा, दोष विवेचन मे पद, वाक्य एवं वाक्यार्थ भेद से केवल तीन दोष वर्ग को स्वीकार करना इत्यादि है। गुणों में वे केवल तीन गुणों को प्राधान्य देते हैं, यद्यपि चर्चा अन्य की भी करते है। शब्दालंकारों की उन्होंने संभवतः सर्वप्रथम उपेक्षा की है। इतना ही नये चमक के प्रयोग का तो निषेध भी किया है। इत्यादि।

PRAKRIT AND JAINISM SECTION

VII-1

LALITAVISTARĀ OF HARIBHADRASŪRI

Bhagchandra Jain Bhaskar, Nagpur

Lalitavistarā is an unique Jaina stotra composed by Haribhadrasūri of 7th century A. D. in Prākrit on the line of Samantabhadra's Āptamīmāṁsā. He has refuted in brief all the Indian philosophies and submitted some new points which cannot be forgotten to understand the development of Indian religion and culture.

We have tried to show in this paper as to how the proposed work is useful and what are the main features of the Stotra.

VII-2

जैन आचार में इन्द्रिय दमन की मनोवैज्ञानिकता

रतनचन्द्र जैन, भोपाल

प्राय: सभी भारतीय धर्म साधनाओं में इन्द्रियों के दमन की आवश्यकता प्रतिपादित की गई है। पर आधुनिक मनोविज्ञान दमन को हानिकारक वतलाता है। उसके अनुसार दमन से इच्छाएं शान्त नहीं होतीं, उलटे व्यक्तित्व द्वन्द्वग्रस्त हो जाता है जिसका परिणाम या तो मायाचार होता है या रोग अथवा विक्षिप्तता।

किन्तु जैन आचार पद्धति के उल्लेखों से हमे इन्द्रिय दमन को मनोविज्ञानिक सार्थकता प्रतीत होती है। इसमें संवर के लिये अर्थात् नवीन कर्मों का आस्रव रोकने के लिये विषय-विराग तथा इन्द्रिय–निग्रह दोनों की आवश्यकता बतलाई गई है। साधना की दृष्टि से दोनों का अपना स्थान एवं औचित्य है।

इन्द्रिय-व्यसन-जन्य इच्छाओं को रोकने से कोई विकार या ग्रन्थि उत्पन्न नहीं होती, अपितु व्वसन से मुक्ति मिलने के कारण शारीरिक और मानसिक स्वास्थ्य की उपलब्धि होती है और साधना में चित्त स्थिर होता है।

VII-3

आयुर्बेद के प्राचीन एवं प्रमुख जैन-ग्रन्थकार

विजय प्रकाश पाठक शास्त्री, पटना

भारतीय संस्कृति, सभ्यता, साहित्य, कला, दर्शन और धर्म की भव्यता को सँवारने में जैनाचार्यों ने अति प्रयास किया है। इनका प्रयास अपनी मौलिकता से सहसा विद्वन्मण्डली को अपनी और आकर्षित कर लेता है। विज्ञान का क्षेत्र भी इनसे अछूता नहीं। चिकित्सा-विज्ञान को भी इन्होंने सिञ्जित किया है। इनकी जैन-परम्परा की मान्यताओं एवं विशेषताओं की स्पष्ट झलक इनके ग्रन्थों में देखने को मिलती है।

इस अनधीत एवं अस्पृष्ट विषय– "आयुर्वेद के प्राचीन एवं प्रमुख जैन ग्रन्थकार"– पर प्रकाश डालने का प्रयास प्रकृत निबन्ध में किया गया है।

VII-4

"गाहासत्तसई" का लोककाव्यत्व – एक प्रश्न

हरिराम आचार्य, जयपुर

'गाहासत्तसई' महाकवि हाल द्वारा संकलित सात सौ प्राकृत गाथाओं का मनोरम संग्रह हैं। इनका मुख्य वर्ण्य विषय है – रसराज शृंगार के विविध रूपों की मार्मिक अभिव्यंजना तथा इसकी पृष्ठभूमि है ग्राम्य जीवन का नैसर्गिक वातावरण। लोकतत्व इन गाथाओं का मूल स्वर है।

गाहासत्तसईमें इतने व्यापक स्तर पर लोकमानस तथा लोकवातावरण का चित्रण और नगर भावनाओं का प्राय: अभाव देखकर यह प्रश्न सहज उठता हें कि क्या 'सत्तसई' लोककाव्य है ? कुछ विद्वानों ने इसे उन्मुक्त स्वर से 'अकृत्रिम जानपद वाङ्मय' माना है किन्तु अन्य विद्वान् इसमें लोकतत्व की प्रधानता का प्रतिपादन करते हुए भी इसे लोककाव्य कहने में हिचकिचाते है। उनका कथन है की लोकचित्रण होने पर भी 'सत्तसई' की भाषा और वर्णन-शैली में साहित्यिक कृत्रिमता विद्यमान है। अत: इसे विशुद्ध रूप से लोक-काव्य नहीं कहा जा सकता।

निश्चयतः 'गाहासत्तसई' शिष्ट वाङ्मय की कोटि में नहीं आती। साथ ही इसकी भाषा-शैली की साहित्यिक प्रौढता और व्यंग्यार्थ की गूढता तथा इसमें विख्यात कवियों की मुक्तक–रचनाएं होने के कारण इसे 'लोककाव्य' की संज्ञा भी नहीं दी जा सकती। अतः 'सत्तसई' को काव्य की किस श्रेणी में स्थान दिया जाय - यह विचारणीय प्रश्न है।

VII-5

TWO MANUSCRIPTS OF PRĀKṚITA - KĀMADHENU BY RĀVAṆA IN THE VRINDABAN RESEARCH INSTITUTE

Dr. Satya Ranjan Banarji, Calcutta

One is Prākṛta - Kāmadhenu by one Rāvaṇa, and the other is Prākṛtapāda by Vidyāvinodācārya. The latter has already been edited by me. I am here concerned only with the Prākṛta-Kāmadheuu of Rāvaṇa.

There are two manuscripts of Prākṛta - Kāmadhenu at the Vrindaban Research Institute. Both the MSS have some common features.

The common features do not, in any way, mean that they do not differ from each other.

Despite some scribal erors, these two MSS could be utilised to improve the readings of Prof. G. C. Basu's edition of Prākṛta - Kāmadhenu (NIA, 1939). I, therefore, put a query before the scholars to let me know whether any other MSS of this grammar are known to anybody.

VII-6

PRAKRIT VOCABLES AND THEIR SANSKRIT CHĀYĀ

Dr. Sheo Shanker Prasad, Muzaffrpur

While going through the Prakrit Texts generally we come across their chāyā. Sometimes chāyākāras put together different words for Prakrit equivalence. It seems to be somewhat arbitrary.

VII-7

FOUR PLACES OF PROTECTION

M. S. Ranadive, Satara

According to Buddhist philosophy, the worldly life is full of misery and everything is momentary and liable to destruction.

Being misled by ignorance and being lustful towards the enjoyment of pleasures, we nourish our body, which is the means of pleasures. Body or better personality is without soul and is constituted by five constituents and six sense faculties. So, contrary to the five good conducts, we commit evil conducts. As a result of these sinful deeds, we have to suffer terrible misery.

Lord Buddha, in order to get rid of this fearful worldly existence, propounded four places of protection :

1. Resort : It consists in the triad of jewels-Buddha, Dhamma and Saṅgha.

2. Friendship : By developing the thought of friendship towards all living beings, we become equanimous and purified.

3. Evil Nature of Life : By realising the filthiness of the body, we may cultivate disgust for it and use it for rendering good service to others.

4. Inevitability of Death : Cruel as he is, Death destroys our life in no time. So we should get up from our own slumber.

Thus, in order to be released from this dreadful worldly existence, we should devote to meditation reflecting upon these four places of protection.

HISTORY SECTION

VIII-1

ETHNOLOGY OF THE ORIENT

Dr. N. K. Kadetotad, Karwar

In this paper an attempt has been made to show how the peoples of the Oriental Countries were the donors of culture, Civilization and Religion.

VIII-2

TERRITORIAL DIVISIONS UNDER THE EARLY CHĀLUKYAS AND THEIR ADMISTRATION

Dr. C. V. Rangaswami, Dharwar

The early Chālukyas were the successors of the Kadambas to political power in Karnāṭaka. To them belongs the credit of having established the largest empire in Karnāṭaka for the first time and also providing a well organised administration. Their unique contribution to art and culture needs no emaphsis.

The Chālukyas ruled over an extensive dominion. In this paper (which is a synopsis of Chapter III of my unpublished thesis on Government and Administration under the Chālukyas of Badami - Karnatak University 1971) I have made an attempt to review the territorial divisions of the Chālukya empire and their administration on the basis of inscription.

The divisions designated as vishaya, nāḍu, rāshṭra, maṇḍala, thāṇa, grāma, khēda, khaṇḍa, and bhōga denote the names of smaller divisions while others, some of them like Banavāsi, 12,000, bearing numerical suffixes, indicate bigger divisions.

Finally, the paper deals with certain details regarding nature of territorial administration, such as (1) Governor's provinces (2) Feudatories and (3) Autonomous allies and their relation with the Central Government.

VIII-3

KAMANA COPPER-PLATES OF THE CHALUKYA KING BHIMADEVA II

Dr. H. G. Shastri, Ahmedabad

One more copper-plate edict of the Chalukya dynasty of Gujarat has come to light recently. Its finds spot Kamana in Mehsana district is mentioned therein as Kambāṇā situated in Daṇḍāhi Pathaka. The grant was issued from the capital Aṇahilapāṭaka by King Bhīmadeva II in V. S. 1261 (1204 A. D.). The recipient of the grant was Mokhāditya, a Moḍha Brāhmaṇa. The grant consisted of a piece of land measuring 2½ viṃśopakas along with a house proper and a threshing-floor. The edict was written by Kumara, the Head of the Akshapaṭala department. Sri Sūra, the Head of the Saṃdhi-vigraha department, was the Dūtaka of the royal edict, which is authenticated by the King's autograph given at the end.

Daṇḍāhi Pathaka was a Pathaka of the Sārasvata Maṇḍala, the home province of the Chalukya kings. It comprised the present Mehsana, Kadi and Kalol talukas of Mehsana district.

Kumar also composed the Patan edict of V. S. 1256, while Sūra also executed the Kadi edict of V. S. 1263.

INDIAN LINGUISTICS SECTION

X-1

AVAGRAHA IN VEDIC PADAPĀṬHA

Mrs. Saroja P. Gune, Poona

The term avagraha is explained as a separation of a compound word into its component elements as shown in the Pada Pāṭha of the Vedic Samhitās. In recent times, however the word avagraha is used in classical Sanskrit is based upon the Vedic avagraha. So also we observe some rules and conditions for the placement of avagraha.

The Pada recital of the Veda texts prepared by Śaunaka and Atreya and others long before the time of Yāska and Pāṇini, shows quite a large number of apparent irregularities, if it is strictly tested by applying the rules of Pāṇini's grammar to it. Patañjali, the balanced brilliant scholar on Pāṇini's grammar has even gone to the length of stating that the Padakāras ought to have followed strictly the rules of Pāṇini's grammar. This statement in a way is an instance of historical anchronism if it refers to Pāṇini's Sūtra as the Padakāras worte long before the grammar of Pāṇini. The statement should be understood as a compliment to Pāṇini's grammar for its perfection of treatment. It is quite possible that the Padakāras were themselves scholars of grammar and there were hand-books of grammar with which they were conversant. The Vedic language of the vast Vedic literature cannot be thought of without suitable treatises of grammar.

X-2

INFLUENCE OF TELUGU ON URDU

K. Lakshmanashastry, Hyderabad

From the time Muslims entered the Telugu region, both the cultures started mingling up. From that moment they started imbibing words from Telugu for daily usage. So we can attribute the impact of Telugu on Urdu from that time. We have inadeuate tools to find the dimension of the effect since it has an effect mainly on daily usage. In this span of 5 to 6 centuries the effect has grown and today it has taken a predominant part in Literature.

This article's main interest is to study the effect of Telugu on Urdu with reference to Accent, Vocabulary, Phrases, Proverbs and Telugu mode of syntax.

A few Telugu words being used in Urdu for daily use are mentioned here under :

Chembu (Lota)	Gampa (Basket)
Kuppa (Heap)	Chappal (Country foot-wear)
Bandi (Bullock-cart)	Chelka (dry land)

X-3

NON-ARYAN ELEMENTS IN ASSAMESE LANGUAGE: CONTRIBUTION OF BANIKANTA KAKATI

Dr. Pramod Chandra Bhattacharya, Gauhati

The non-Aryan elements in the new Indo-Aryan languages like Assamese, Bengali, Oriya, Hindi etc., present diverse studies of linguistic interest. Beginning with the studies in Hema-Chandras Deśi Nāmamālā and P. C. Bagchi's Pre-Aryan & Pre-Dravidian in India, continuous efforts at analysing the topic are evident in the research works of S. K. Chatterji and Banikanta Kakati.

Kakati's Assamese, It's Formation & Development, 1941, Gauhati presents the non-Aryan elements in Assamese language from the phonological, morphological and glossarial points of view in particular. Kakati's salient characteristics are compared to a contemporary grammarian, K. K. Medhi. It is difficult to summarize the findings of Kakati. New light with a few entries and statements are added to Kakati's investigation from the descriptive studies undertaken during recent times by different scholars as well as on the basis of my analysis in Boro, a Sino-Tibetan or Tibeto-Burman (Indo-Tibetic) language. A few examples are presented to the Indian linguists with a hope that all the surrounding spoken languages will be taken up in tially with a descriptive anaytical methodology so that materials collected can reveal the elements of extra-Aryan socio-linguistic influences properly and systematically in the near future.

The examples of derivation with the Boro elements, dōy /dōi/ dūi, water, an /aṅ, I, ha- / hu- / a- / -e, (Boro /Garo), land, law / lao, long, thay/ yhithay., fruit, are illustrated with available field materials of north eastern Indo-Tibetic languages.

X-4

NOTE ON THE USAGE OF 'ITI' IN THE MODERN SPOKEN SANSKRIT

R. N. Aralikatti, Tirupati

The paper is a syntactical study to describe the usage and function of 'iti' in the utterances of the modern speakers of Sanskrit as recorded on tapes.

X-5

भाषाविज्ञान की दृष्टि से मैथिली भाषा की स्थिति

डॉ. वैद्यनाथ झा, मुजफ्फरपुर

कोई इसे हिन्दी की उपभाषा मानते हैं और कोई इसे भाषा के रूप में स्वीकार करने को भी तैयार नहीं। वस्तुस्थिति यह है कि मैथिली अपभ्रंश युग से ही स्वतन्त्र अस्तित्व रखती है। यह मूल से हिन्दी की बोली मान ली जाती है। इसकी अपनी लिपि भी है जो हिन्दी आदि भाषाओं से एकदम स्वतन्त्र और सर्वथा भिन्न है। मैथिली में लिखे गये ज्योतिरीश्वर ठाकुर के 'वर्णरत्नाकर' जैसा ग्रन्थ तेरहवीं–चौदहवीं शताब्दी के प्रारम्भ में अंग्रेजी साहित्य में भी उपलब्ध नहीं होता।

समस्त भारतीय आर्यभाषा समूह में मैथिली को ही संस्कृत, प्राकृत तथा अपभ्रंश के पश्चात् साहित्यिक भाषा होने का गौरव प्राप्त है। अतएव भारत के मूर्धन्य विद्वान् भाषा–विज्ञान–विशेषज्ञ डॉ. सुनीति कुमार चटर्जी मैथिली का स्वतन्त्र भाषा के रूप में अस्तित्व स्पष्ट रूप से स्वीकार करते हैं।

X-6

THE ROLE OF UPASARGAS IN DIFFERENT LANGUAGES

Goparaju Rama, Allahabad

The association of Upasargas with words changes their original sense. Their role in changing the sense of a word is greater than as he

already been conceived. They are associated not only with Sanskrit words but with such words as are spoken in vernaculars also. A word with the association of a particular Upasarga is used in more than one language. In each language it denotes a different sense.

X-7

A NOTE ON THE WORD बाह्लीक

Dr. A. N. Pandey, Varanasi

बाह्लीक इति भिन्नेषु रूपेषु लभ्यते पदम् ।
स्वरूपं किं समीचीनं जिज्ञासां जनयत्यलम् ॥
प्रयोगैर्विविधैः प्राप्तैः सोपपत्तिपरीक्षितैः ।
विविच्यतेऽत्र तत्त्वार्थो मया गोष्ठ्यां विपश्चिताम् ॥

X-8

DEICTIC ELEMENTS IN SANSKRIT

Dr. P. Sriramamurthy, Waltair

An analysis of discourse structure in Sanskrit reveals several sentence connectors. They are generally conjunctives or disjunctives or they may be expressing a cause - effect relationship or a chronological sequence. An attempt is made to define certain relationship between micro-sentences in Sanskrit constituting macrosentence units and to identify the deictic elements in them. This will help a further analysis of macro-sentences in Sanskrit and the relationships between their constituents. If may also become possible to define different sentence types both semantically and morphologically.

X-9

ON SOME VOCABLES OF THE BHĀGAVATA

Dr. Sheo Shankar Prasad, Muzaffarpur

The Bhāgavata is not only important from religious and philosophical points of view but also from the linguistic point of view. Specially its vocables are of much lexical interest.

An attempt has been made here to discuss the following vocables :

abahiḥ (III-9-36), Līlā (X-20-8), leṇḍa (X-37-8), mṛtaka (X-5-15), mīḍhuṣṭama (IV-7-67), nīvī (X-16-45), Saṃsthiti (III-19-27), Sārathī (X-19-7), Śyāla (X-4-23) and vāsra (IV-9-19).

X-10

ON SOME BHOJAPURI WORDS

Dr. Sheo Shankar Prasad, Muzaffarpur

Bihārī which is derived from Māgadhī, consists of three defined groups - Bhojapurī, Maithilī, and Magadhī. The first one i. e. Bhojapurī is influenced by Kośalī also and is not deficient in tatsama words.

In the present article I have tried to trace the development of the following Bhojapuri words - Uha, Gobara, Babhani, Biḍhanī, Raina, Bokā, Sabera, Tanī, Thumhi and Vaheñgavā.

DRAVIDIC STUDY SECTION

XI-1

FEW DRAVIDIAN TOPONYMS OF ASSAM

Bhagaban Maral, Gauhati

It is a matter of utter surprise to encounter with the Pre-Aryan substratum when we study the elements of Dravidian origin in Assamese vocabulary, oronyms, toponyms and culture.

The suffixes tal, talā, tali, guri, juli, jhār, bārī, mārī, garra, rā, bar, pur, petā etc., used to designate the names of localities of Assam, have been established as of Dravidian origin.

KĀMARŪPA : It is the Sanskritised name of the famous ancient Assam of which the western boundary extended to the River Karatoyā (Kara-black, toya-river, water). The popularly known name KĀMARU or KĀMRUT'(D) was formed from the ancient Pre-Aryan theme 'Kām-' or 'Cam-' which designated the open country, fertile land, valley or open place at the top the hill, while r, rā, ru and ta, tā were the suffixes of place names.

GUĀHĀTI : The capital city of Assam. Ka. Guḍḍa, guḍḍu, guṭṭa, guṭṭo-hill, mountain, hillock.

So Guāhāti designates the inhabited place (Haṭṭi Hāṭi) with the enclosure of hills (Kō, Guḍḍa, Guṭṭa) or mountains.

The Dravidian derivations may be supported by many other place names of Assam.

PHILOSOPHY AND RELIGION SECTION

XII-1

A NOTE ON THE ANALYSIS OF DREAM EXPERIENCE IN VEDĀNTA SŪTRA III. 2 1-6

K. T. Pandurangi, Bangalore

The status and nature of dream-experience are analysed under III. 2. 1-6 in Vedānta Sūtras. The Bhaṣyakāras have considerably differed in determining the status of dream-experience. Consequently, they have interpreted these Sūtras differently. In the course of their observations, they have made some useful remarks on the psychological aspects also. The purport of these Sūtras, Bhāṣyakāras' interpretations, and the implications of their remarks on psychological aspects are critically examined in this paper. The context and the purpose of introducing this topic in Vedānta is also examined.

XII-2

YOGYATĀ AND THE CATEGORY CROSS

Dr. L. C. Mullatti, Dharwar

The paper tries to explore what traditional Indian thinkers, especially the Navya - naiyāyikas, meant by 'yogyatā'. Modern interpretations usually do not go beyond saying that the concept of yogyatā involves the question of sense or nonsense, or truth or falsity, of a sentence. The present paper takes note of the distinction between different kinds of falsities, and argues that yogyatā could not possibly involve any of them. It also uses the distinction to show the untenability of the commonly held belief that unexampled (*aprasiddha*) terms lack yogyatā. Finally, it maintains that the notion of yogyatā involves the Rylean notion of a category cross. This is not to suggest that the notion of a category cross is itself free from problems, but only that the concept of the absence of yogyatā most closely approximates that of a category cross.

XII-3

THE PŪRVĀŚRAMA OF ŚRI VIDYĀRAṆYA

V. B. Joshi, Dharwar

An attempt is made in this paper to draw an outline of Vidyāraṇya's pūrvāśrama which cannot be demarcated from the life of Mādhavāchārya of Bhāradwāja-gotra.

Mādhavāchārya belonged to the parentage of Māyaṇa and Śrīmatī. Sāyaṇa and Bhoganātha were the shareholders of his brotherhood. After his education Mādhavāchārya must have had a greater part in the undertaking of the foundation of Vijayanagara Empire, which might have enhanced him to the position of Kulaguru and Mantri of the former kings of Vijayanagara Empire. His literary works have found a unique place in the field of Mīmāṁsā and Vedānta. He has a lion's share in the credit of bringing round the maṭha and city at Śringeri.

XII-4

CONCEPTS OF SAVIKALPAKA AND NIRVIKALPAKA IN DIFFERENT SYSTEMS

Smt. M. A. Jayashree, Bangalore

One of the problems to be faced by a student of Indian Philosophy is, employing of the same terminology in different systems in respect of certain concepts even when they widely differ in respect of their nature and content. For instance, the term 'Avidyā' is utilised by all systems but in widely different senses.

Savikalpaka and Nirvikalpaka is one such pair of terms, the implications of which are explained quite differently in different systems. In this paper the nature and content of these concepts in different systems, particularly, in the three schools of Vedānta, is examined and the ground for using the same terms inspite of the difference in the nature and content of these concepts is explained.

TECHNICAL SCIENCES AND FINE ARTS SECTION

XIII-1

THE GRAHAPARĪKṢĀKRAMA OF NĪLAKAṆṬHA ON THE COMPUTATION OF PLANETS BY OBSERVATION

K. V. Sarma, Hoshiarpur

Nīlakaṇṭha Somayāji, the versatile mediaeval astronomer of Kerala, (A. D. 1443-1545), has incorporated in the course of his elaborate Bhāṣya on the Āryabhaṭīya Gola, 48, a short tract in about 200 verses on the computation of the planets by actual observation. A commentary on a part of the said tract is available in Malayalam. An attempt is made in the present paper to elucidate some of the methods of observation adopted by Nīlakaṇṭha.

KARNATAK LANGUAGE LITERATURE AND CULTURE SECTION

XVI-1

A UNIQUE FORTIFICATION AT BADĀMI

S. K. Joshi, Dharwar

On the southern steep side of the Hill in the middle, is the well-known dated Sanskrit inscription of Pulakeśi I stating that he built a fort of such invulnerable strength, inaccessible both from the top and the bottom.

The very location of the Fort on the high hill with steep sides and exceedingly narrow passes, surrounded by deep valleys that in turn are enclosed by high hill ranges is the standing testimony to the wisdom of the builder in utilising the nature's gifts with minium efforts for defensive purpose to the maximum extent and his far-sighted military strategy.

On the whole, based on tapping of the nature for defensive measures, probably the first time in South India, the Badami fort must have been the most impregnable and unique.

XVI-2

KANNADA LANGUAGE IN INSCRIPTIONS

B. R. Gopal, Mysore

The inscriptional Kannada literature is a class by itself. Epigraphs are, strictly speaking, documents, either public or private. Literary merit in it is only incidental.

But so far as the language is concerned, inscriptions form a source to trace its development. Inscriptions give us an idea of the language of the period. Early Kannada inscriptions are influenced more by Sanskrit which to some extent, was considered as the official language.

Kannada language came to be used more frequently in the records of Chālukyas of Badāmi in North Karnataka and of Gangas of Talakad in South Karnaṭaka. We find the language more in folk style, what the author of Kavirājamārga describes as dēśi.

This southern region came into closer contact with Tamil Nadu. This could be seen in a number of Kannada inscriptions of the Ganga country, where Tamil words have been profusely mixed with Kannada. This would also to some extent explain the availability of Kannada literary works more in the northern region than in the southern, at least upto 11-12th centuries.

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